ARCHÆOLOGICAL SURVEY OF EGYPT

EDITED BY F. L. GRIFFITH, B.A., F.S.A.

BENI HASAN

PART I.

BY

PERCY E. NEWBERRY

WITH PLANS AND MEASUREMENTS OF THE TOMBS BY

G. WILLOUGHBY FRASER, F.S.A.

WITH FORTY-NINE PLATES

PUBLISHED UNDER THE AUSPICES OF THE EGYPT EXPLORATION FUND

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THE EGYPTIAN ALPHABET,

WITH THE

CURRENT METHODS OF TRANSLITERATION.

Mr. Renouf's Grammar.	Beni Hasan, Part I.	Beni Hasan, Part II.
= *a*	... ꜣ	... *a*
= *à*	... *ỉ*	... *à*
= *ā*	... ʿ	... *ȧ*
= *i*	... *y*	... *y*
= *ï*	... *ï*	... *i*
= *u*	... *w*	... *u*
= *b*	... *b*	... *b*
= *p*	... *p*	... *p*
= *f*	... *f*	... *f*
= *m*	... *m*	... *m*
= *n*	... *n*	... *ṅ*
= *r*	... *r*	... *r*
= *h*	... *h*	... *h*

Mr. Renouf's Grammar.	Beni Hasan, Part I.	Beni Hasan, Part II.
= *ḥ*	... *ḥ*	... *ḥ*
= χ ...	} *ḫ*	... *kh*, early { *kh* / *ch*
=	} *ḫ*	
=	} *s* ... *s*	... *s*, early { *s* / *ś*
=	} *s* ... *s*	
= *ś*	... *š*	... *sh*
= *q*	... *ḳ*	... *q*
= *k*	... *k*	... *k*
= *ḳ*	... *g*	... *ḳ*
= *t*	... *t*	... *t*
= θ	.. *ṯ*	... *th* / *t* } early *th*
= *t*	... *d*	... *ṭ*
= *t'*	... *ḏ*	... *z*

*** In the present volume *e* is used as a connective when required, and the reader may neglect the diacritical marks in pronunciation.



INK PHOTO. SPRAGUE & Cº LONDON.

VIEW OF THE EXTERIOR OF THE TOMB OF CHNEMHOTEP II.

FROM A WATER-COLOUR DRAWING BY R. PHENÉ SPIERS, F.S.A.

TO

REGINALD STUART POOLE, LL.D.

SOMETIME KEEPER OF COINS AND MEDALS AT THE BRITISH MUSEUM

PROFESSOR OF ARCHÆOLOGY AT THE UNIVERSITY OF LONDON

AND CORRESPONDENT OF THE INSTITUTE OF FRANCE

THIS VOLUME

(THE FIRST MEMOIR OF THE ARCHÆOLOGICAL SURVEY OF EGYPT)

IS INSCRIBED

AS A SLIGHT RECOGNITION OF THE MANY KINDNESSES

AND GREAT ENCOURAGEMENT

THAT HAVE BEEN RECEIVED FROM HIM

BY

THE AUTHOR

AND

THE EDITOR

"They call the houses of the living Inns, because for a small space we inhabit these: but the sepulchres of the dead they name eternal mansions, because they continue with the gods for an infinite space. Wherefore, in the structures of their houses they are little solicitous, but in exquisitely adorning their sepulchres they think no cost sufficient."

Diodorus Siculus, Liber I. c. 51.

CONTENTS.

EDITOR'S PREFACE.

THE published records of the Archæological Survey of Egypt commence with this volume. Before delivering its firstfruits to the subscribers, let me for a moment pause to recall with reverence the names of the great predecessors of half a century and more ago, who laboured in the same field, and now have, one after another, passed away. Beni Hasan is a name inseparably connected with each one: each of them has viewed these painted walls with admiration, and has hastened to profit by the curious information they afford.

At the head we see CHAMPOLLION, whose master-mind first penetrated the deep obscurity that had gathered during so many centuries over the mysterious records of Ancient Egypt; with him was ROSELLINI, the artist-leader. Then came LEPSIUS, the great organizer of a small but compact expedition of picked men, who by strenuous exertions brought together from every quarter of the Egyptian world a vast store of the most precious scenes and inscriptions, the latter especially copied with unexampled accuracy.

These three pioneers were supported by the Governments of France, Tuscany, and Prussia, and their labours are enshrined in most magnificent and costly folios. England, too, has contributed her worthy in WILKINSON, the genial observer and student of the ancient paintings. Here, too, we must commemorate another Englishman—one who has as yet gained but little notoriety, although he may vie with the best representatives of our science in claiming the honourable recognition of his fellow-countrymen. ROBERT HAY, explorer himself and patron of explorers, was content to amass in his portfolios one collection after another of detailed and often minutely accurate drawings, copies of inscriptions and plans that put to shame most of the contemporary and later work. And this he did without being able to read one line of the strange characters which he facsimiled with so much care. He was without

doubt convinced that such work would be valued by a future generation, that would read the inscriptions with ease after the monuments themselves had been defaced.

As to the new enterprise, our sincere thanks are due to the Director-General of the Administration of the Antiquities of Egypt, for the permits which have been granted to facilitate a detailed exploration of the tombs.

No more need be said, except to remind the reader of this volume that the first efforts in any great undertaking must needs be experimental: when the Survey began there existed no school of Egyptology from which recruits could be drafted to the scene of action. Men had to be found who would risk their prospects for what might seem to be a wholly inadequate reward; they had to be hastily trained, and above all they had to learn by experience in the country. We can now confidently hope that from year to year higher standards of efficiency will be reached both in the collection and in the publication of the records; thus, in future, delays will be minimized, expenditure reduced, and the annual value of the results enhanced.

Our united aim has been perfection. We are proud even of our partial success; but we are fully conscious that we have not yet raised the work to what should be its ultimate level.

F. L. GRIFFITH.

(*Superintendent of the Archæological Survey.*)

PREFACE.

In presenting this, the first volume of the Archæological Survey, to the public, the author desires to make the following observations.

The object of the Survey publications is to give a faithful record of the monumental remains of Egypt, as well as all local information about them that can be gathered on the spot. That such work is needed for even the most frequented and best known monuments is proved by the present volume. The tombs of Beni Hasan had been illustrated and described by more than a dozen distinguished Egyptologists, and it was thought, before the Archæological Survey Expedition started, that little that was new would result. Yet the existence of three hitherto unnoticed tombs was thereby for the first time made known to science, a large quantity of unpublished scenes and inscriptions were copied, and concurrently many errors were detected in the published texts.

In order to know exactly what had been previously done, I examined all the published matter referring to these tombs as well as the manuscript copies of the inscriptions and scenes made by Burton, Champollion, Rosellini, Hay, Nestor de l'Hôte, and Sir Gardner Wilkinson. Of these, the collection of Hay, consisting of innumerable drawings, tracings, and extracts, with plans, have been found to be the most accurate and valuable. About the year 1830 complete copies of the Tombs 2 and 3 (excepting the shrines) were made by his practised hand, aided by the *camera lucida*, and reproductions of them were coloured under his guidance by a French artist: much has thus been recorded that is now faded and indecipherable. As to Tomb No. 3, several of the scenes published in the present volume have necessarily been derived from this excellent source. The remaining plates of paintings and inscriptions have been reproduced from full-sized tracings or hand copies made on the spot.

The Survey party sent out by the Committee of the Egypt Exploration Fund, and comprising Mr. Fraser, myself, and our servants, reached Beni Hasan on the 25th November, 1890. On the 2nd February, 1891, the party was increased by the addition of Mr. Blackden, an artist employed to make full-sized and coloured drawings of the most interesting of the wall-paintings; on the summer setting in the Expedition returned home. Early in October Mr. Fraser left England again for Upper Egypt, and Mr. Carter (an assistant draughtsman) accompanied me thither a fortnight later. Mr. Fraser, who arrived at Beni Hasan at the end of October, was joined by us in the following week, and on the 22nd November the work of surveying the tombs and tracing the wall-paintings was completed. In January, 1892, Mr. Blackden again went to Beni Hasan in order to continue and finish his artistic work, but after a short time fell ill, and was unable to proceed with it. In January of the present year, Mr. Percy Buckman, Mr. John E. Newberry, and Mr. Howard Carter were therefore commissioned to complete the collection of coloured facsimiles, and now at length our task has been accomplished.

It was at first intended that all the materials thus collected at Beni Hasan (excluding only the coloured facsimiles) should be published together in one volume, but the quantity was found to be so great that it was decided to issue them in two parts. In all there are thirty-nine tombs at Beni Hasan: the first fourteen (counting from the north) are illustrated in the present memoir; the remaining twenty-five will appear in *Beni Hasan*, Part II.

The survey, plans, elevations, and sections have been prepared from drawings made by Mr. G. W. Fraser, which have been checked, so far as it was possible to do so, by Mr. John E. Newberry. The frontispiece is taken from a water-colour drawing kindly lent by Mr. R. Phené Spiers, F.S.A., for the purpose. The phototypes are reproduced from negatives taken by Mr. Fraser, and the coloured plates from water-colour drawings made by Mr. M. W. Blackden. The remaining plates are reductions by photo-lithography from full-sized tracings or from hand copies made by the writer.

Many of those through whose early support the Survey was made possible, will probably ask why this memoir has not been issued sooner: why, in fact, it should have taken more than two years to prepare. The writer

must plead in reply that it is impossible to gather (and much less digest) materials of this kind without an ample allowance of time, and he ought also to point out that there have been several hitches during the progress of the work. The beginning also of an undertaking of this kind is always attended with many difficulties, and it is hoped that in future there will be no delay in the issue of succeeding memoirs.

In conclusion, the author must thank many friends who have helped him since his appointment on the staff of the Egypt Exploration Fund, and who have sympathized with him in the difficulties which he has had to overcome. Among these he must mention the late Honorary Secretary of the Fund, Miss Amelia B. Edwards, who, alas! is no longer with us; Professor R. Stuart Poole, to whom the present volume is inscribed; Mr. H. A. Grueber; Professor W. M. Flinders Petrie; and last, but not least, Mr. F. L. Griffith. Without the ever-ready help of Mr. Griffith I could not have attempted to write the following work, and it is not too much to say that all which is of any permanent value in the present volume is due in the first place to him.

PERCY E. NEWBERRY.

THE TOMBS OF BENI HASAN,
January 12, 1893.

Owing to a combination of circumstances and the pressure of a great variety of work upon the author, this memoir in its entirety did not come into the Editor's hands until the present month, when it was already long overdue to the subscribers; the text was then in type, and all but three of the plates had been printed off Consequently there was little of either time or opportunity for a revision that was found to be much needed, especially for the plates of scenes in the Main Chamber of Tomb No. 3.

The additions and corrections on pp. 37, 72, and elsewhere, are due principally to a comparison of Hay's MSS., 29,813, and 29,847, foll. 61, 62, the latter containing copies of short inscriptions relating to the scenes of Tomb No. 2. Unfortunately Mr. Newberry's original materials were not available, so that some slight gaps in our information still remain unfilled. The Editor has naturally abstained from tampering with the text in regard to matters of fact, excepting where the amplest evidence existed in favour of a correction.

The Editor cannot but congratulate Mr. Newberry upon his achievement in general, and looks forward with the highest hopes to future volumes undertaken with a prospect of complete success.

British Museum,
28th March, 1893.

N.B.—An asterisk (*) attached to a hieroglyph in the text signifies that the printed form is inexact: reference should be made to the plates or to the corrections on p. 85.

P. 9 and *passim*. The horns of the printed sign [hieroglyph]* do not correctly represent those of the oryx, which have an even curve.

THE TOMBS AT BENI HASAN.

PART I.

GENERAL NOTICE OF THE TOMBS.

Situation. 1. Gebel Beni Hasan, "the Hill of Beni Hasan," in which the tombs are excavated, is a link in the long chain of cliffs which bound the eastern edge of the Nile valley. In the map it would be found about half-way between the important towns of Minyeh and Roda. Geologists would describe it as of Eocene nummulitic limestone, and the adventurous explorer in the upper table-land would be rewarded by a collection of *echini*. The hill is named after a family of Arabs calling themselves Beni Hasan, "sons of Hasan," who settled at its foot, their villages after a short existence dying down and springing up again at no great distance from the original encampment. Of these villages, ruined or inhabited, there are now five.

The tombs are excavated in two ranges about half-way up the hill, being cut in thick strata of fine white limestone. The upper range is immediately below a bed of hard chert, and the great tombs in it are reached by a pathway leading from the plain, up the slope formed by the *débris* from the cliff above. At the top of this slope is the lower range of tomb-pits, and the pathway continues up to a terrace, on to which all the great tombs open. From it a strikingly characteristic and picturesque view of the windings of the Nile is obtained.

Object. 2. This imposing situation must have been selected by the chief inhabitants of the district as an appropriate site for their sepulchres. The inscribed tombs are of one period and belong, as usual, to men of rare wealth and dignity. The lower range possibly represents the necropolis of one or more large cities at various epochs, or may perhaps be the last resting-places of the retainers and humbler members of the great families who were interred in splendour above. The name of one city is certainly recorded in the inscriptions of the tombs as the residence of some of the deceased nobles. This was Menat Chufu, "the Nursing city of King Chufu." Of the twelve inscribed tombs eight are of

governors of the Oryx nome, two of princes, and one of a son of a prince, of Menat Chufu; the remaining one is that of a royal scribe. The great tombs were often decorated as befitted the exalted rank of the deceased, and in Tomb No. 3 we are informed by the prince Chnemhotep that he intended thereby to record for ever the names and occupations of himself, his family, and his entire retinue.

Date. 3. The age of the group in general is that of the XIIth Egyptian Dynasty, about 2500 B.C. On reference to the survey given in Pl. ii., it will be seen that between Tombs No. 13 and No. 14 there is an interruption in the terrace and a slight change of level, the effect being sufficiently striking to have induced Lepsius to divide here the tombs of the upper range into a northern and a southern group. In the northern one are thirteen tombs, in the southern twenty-six; making a total of thirty-nine. Of these only twelve are inscribed, and but three contain cartouches of kings. Tomb No. 14 bears the cartouche of Amenemhat I.; Tomb No. 2 is dated in the 43rd year of the reign of Usertsen I., and the latest date in Tomb No. 3 is the year 6 of Usertsen II. Tomb No. 21 was hewn for a son of the owner of Tomb No. 14, and consequently its date cannot be before the end of the reign of Amenemhat I., or much later than that of Usertsen I.; Tombs No. 4 and 23 are nearly contemporaneous with No. 3, as they both contain inscriptions mentioning near relatives of its owner.

Thus six out of the twelve inscribed tombs are easily dated.

To ascertain the age of the remaining six is more difficult. No one, however, who studies their paintings and inscriptions, can believe that they are separated from the others by any long interval of time. The style and subjects of the paintings, as well as of the inscriptions, show a close connection. The question therefore to be settled is, are the six as yet undated tombs to be placed earlier or later than the others; *i.e.* do they belong to the period immediately preceding the reign of Amenemhat I. or that immediately succeeding the reign of Usertsen II., the fourth King of the XIIth Dynasty? They can hardly be contemporary, as, except in the metropolis, two families of overpowering importance would not exist in the same place.

The earlier date is the more probable. If reference be again made to the survey given in Pl. ii., it will be seen that the oldest of the dated tombs (No. 14) is situated at the extreme northern end of the southern group, and that it is probably later than its southern neighbour is shown by its plan (see Pl. xliii. and p. 83). This not being symmetrical, clearly shows that the engineer was cramped for space, owing to the presence of No. 15 already excavated in the same rock. From the relative positions, therefore, of Tombs No. 14 and 15 it may be assumed that No. 15 is the earlier. The evidence of the paintings, architecture and inscriptions points the same way. We can now proceed a few steps farther in dating the remaining tombs. Tomb No. 17, according to the inscriptions, was hewn for a son of the owner of Tomb No. 15, who was again a son of the owner of Tomb No. 27. This fixes the relative dates of three more of the six hitherto undated tombs. Of the rest the date of Tomb No. 13 is doubtful; by the resemblance of its style to early tombs at El-Bersheh, it is probably the oldest of the whole group. The chronological order of Tombs No. 29 and 33 can easily be settled, as No. 33 was made for a son of the owner of No. 29. The two tombs very closely resemble that of Remushenta (No. 27), and for certain architectural reasons it may be concluded that they belong to the period immediately preceding the excavation of Tomb No. 27.

The inscribed tombs may now be arranged in chronological order :—

Tomb No. 13.
,, 29.
,, 33.
,, 26.
,, 15.
,, 17.
,, 14. Amenemhat I.
,, 21.
,, 2. 43rd year of Usertsen I.
,, 3. 6th year of Usertsen II.
,, 23.
,, 4.

Architecture.

4. The tombs of the lower range consist of mummy-pits only, which are of the same form as those in the tombs of the upper range. A plan and sections of one of the latter are shown on Pl. xxiii., but for the most part the pits of the lower range are merely perpendicular shafts hewn in the rock, with one or more sepulchral chambers formed simply by the shafts being continued in a horizontal or inclined direction. These pits were filled up with stone *débris*, but the greater number of them have been cleared and rifled.

The tombs of the upper range are all excavated in the mountain side (see sections on Pl. ii.), which has been cut away, and the stone dressed over a more or less extent of surface according to the intended dimensions of the tomb. A platform closed in on three sides was thus cleared in front, and a façade made, in which the door or portico was formed. They all have main chambers, in the floors of which mummy-pits are sunk. Architecturally these tombs may be divided into three groups.

I. Those with one or more halls of a square plan, but without columns or portico. To this group belong Nos. 6, 8-10, 12, 13, 19, 20, 22, 24-27, 29-31, 33, 34, 36-39. The doorways (see Pl. xli.) lead into main chambers, the ceilings of which are either flat, as in Nos. 8, 13, &c., or in the form of a roof of very flat pitch, the ridge corresponding with the axis of the tomb, as in Nos. 27, 29, 33, &c.

II. Those without portico, but consisting of a main chamber, the roof of which is supported by one or more rows of columns of the lotus-bud type (see *Beni Hasan*, Part II., Pl. x.), running transversely to the axis of the tomb. To this group belong Nos. 14 to 18, 21, 23 and 28. A view of a typical entrance is given in Pl. xlii. The ceilings are either flat as in No. 14, or in the form of a roof as in Nos. 15 and 17, but the portions between the columns and end walls are usually curved in the form of a segmental vault, the axis of which runs transversely to that of the tomb.

III. Those with an open outer court, a portico, a main chamber, and a shrine. To this group belong Nos. 2, 3, and 32. The entrance consists of a portico of two octagonal or 16-sided columns, with ceilings of curved sections. The main chambers are divided into three aisles by two rows of 16-sided fluted columns, which support curved ceilings similar to those of the portico. At the east end of the main chamber is the shrine, a small chamber with flat ceiling.

For more detailed information on the architecture, see the "List of Tombs" on p. 7, and the paragraph headed "Architectural Features," in the "Descriptions."

BENI HASAN.

PART I.

(TOMBS Nos. 1-14.)

LIST OF

THE TOMBS AT BENI HASAN.

(Nos. 1-14.)

Tomb No. 1. Unfinished, a rough-hewn portico only. No inscriptions, graffiti, or mummy-pits.

No. 2. Tomb of Amenemhat (*vide* detailed description, p. 9).

No. 3. Tomb of Chnemhotep [II.] (*vide* detailed description, p. 39).

No. 4. Tomb of Chnemhotep [IV.] Unfinished, with portico in antis, which consisted of two (one now destroyed) fluted and well-proportioned columns (see Pl. xxxix. and for details Pl. xl.). The main chamber is only just begun, but sufficient has been done to show that the ceiling was not intended to be curved. No mummy-pits, paintings, or graffiti. Upon the lintel of the doorway to the main chamber is incised the following inscription, naming the owner of the tomb together with his titles and mother's name :—

r-pꜥ ḥꜥ Ḫnmḥtp ỉr n nbt pr Ḏꜣ[t], "The *erpa*-prince, the *ha*-prince, Chnemhotep, born of the lady of the house Ja[t]."

(On the relationship of Chnemhotep [IV.] with the family of Chnemhotep [II.], see further *Beni Hasan*, Part II., General Notice, § 7, The Family of Chnemhotep.) The tomb was first described by Champollion (*Monuments, Notices*, tome ii., ff. 458-459, No. 5). On Lepsius' survey it is numbered 3 (*Denkmäler*, Abth. i., Bl. 58).

No. 5. Unfinished, with portico in antis which consists of two 16-sided columns. The main chamber is unfinished, but was designed to contain three aisles of nearly equal width with curved roofs. No paintings, graffiti, or mummy-pits.

No. 6. Unfinished. In plan a small square chamber. No paintings, graffiti, or mummy-pits.

No. 7. Unfinished. One mummy-pit. No paintings or graffiti.

No. 8. Unfinished. In plan a small square chamber. Two mummy-pits.

No. 9. Apparently finished, but with no paintings or inscriptions. It consists of a small open outer court (with one mummy-pit), a rectangular main chamber (with one mummy-pit), and a small shrine.

No. 10. Unfinished. In plan a rectangular chamber. One mummy-pit.

No. 11. Unfinished, a portico in antis which consisted of two octagonal columns and curved ceiling. No main chamber, paintings, inscriptions, or graffiti. One mummy-pit in front of the entrance to portico.

No. 12. Unfinished. No mummy-pits, paintings, or inscriptions.

No. 13. Tomb of the royal scribe Chnemhotep (*vide* detailed description, p. 73).

No. 14. Tomb of Chnemhotep [I.] (*vide* detailed description, p. 79).

TOMB No. 2.

Tomb of the * "Great Chief of the Oryx Nome,"

Amenemhat.

(PLATES III.—XXI.)

FORMER DESCRIPTIONS AND COPIES.

The tomb was first described by

JOMARD in 1798 (*Description de l'Egypte*, Antiq., Tome iv., pp. 336-340), who notes that it was then "bien conservé dans toutes ses parties." In March, 1825, it was visited by

JAMES BURTON (Diary, 1825, March 12-15, Brit. Mus. *Add. MS.* No. 25637, ff. 2, 4, 73, and Brit. Mus. *Add. MS.* 25657, f. 6); and three years later by the members of the Franco-Tuscan expedition under

CHAMPOLLION and ROSELLINI (Champollion's *Lettres écrits*, p. 42; *Monuments*, pl. ccexev., ccexcix., etc.; *Notices*, Tome ii., ff. 425-434 and 458: Rosellini's *I Monumenti dell' Egitto e della Nubia*, I. Monumenti storici, Parte prima, Tome ii., Tav. xxv., xxxiv., xxxvi., etc., II. Mon. civili, Parte seconda, Tome i., pp. 64-68, and *MSS.* in the Library of the University at Pisa). Small-scale copies of the paintings in the main chamber were made by

ROBERT HAY in 1828, and copies of these were afterwards coloured for him by Dupuy in 1833 (Brit. Mus. *Add. MS.* 29813, ff. *Add. MS.* 29858, f. 67; *Add. MS.* 29857, ff. 97-120). A few of the scenes and inscriptions were also copied by

WILKINSON in 1834 (*Manners and Customs of the Ancient Egyptians* (ed. 1878), Vol. ii., p. 173, etc., and *MSS.* in the possession of Sir Vanncey Crewe); by

NESTOR DE L'HÔTE in 1840 (*MSS.* in the Bibl. Nat. Paris, Tome iii., f. 239); and by the members of the Prussian expedition under

LEPSIUS in 1842 (see *MSS.* at Berlin and *Denkmäler*, Abth. ii., Bl. 121, 122, 141, 152 *g* and *h*, *Briefe*, p. 89, 96-100).

At the time of the present survey the walls of the tomb were complete, and the scenes and inscriptions in the upper rows of the main chamber in good preservation, and apparently hardly injured since the time when Champollion and Hay made their copies in 1828. The lower rows, however, have suffered considerable mutilation since that time, and many of the inscriptions are now almost obliterated. In several places the plaster is scaling off, and the colours, owing probably to the preparations used by former copyists to bring them out, are fading fast. The inscription on and around the entrance to the shrine was covered with whitewash by the Copts, who apparently used the tomb for a church, and cut away the colossal seated figure of Amenemhat in the shrine to serve as an altar. The inscriptions and paintings in the shrine are much mutilated.

TOMB No. 2.

Period: XIIth Dynasty.
(Usertsen I.)

Position: Northern Group.
(Sketch Survey, Pl. ii. No. 2.)

NAME, RANK AND TITLES OF THE OWNER OF THE TOMB.

Name. Amenemhat, and shorter Ameni. These two forms of the name are varied thus , , , and .

Rank. Governor of the Oryx Nome, the XVIth nome of Upper Egypt, and a high official in the Court of King Usertsen I.

Titles. (*a*) Civil:—

ṙ-pʿ, "*Erpa*-prince": a title believed to imply a right of inheritance.

ḥʿ, "*Ha*-prince."

sʿḥw bìtì, "*Sahu* (treasurer ?) of the King of Lower Egypt."

smr wʿtì, "Confidential friend of the King."

rḫ stn, "Royal acquaintance," also *rḫ stn mꜣʿ*, "True royal acquaintance," and *rḫ stn mꜣʿ m Ḳmʿ*, "True royal acquaintance of the South."

ḥr dp ʿꜣ n Mꜣḥḏ, "Great Chief of the Oryx Nome."

ḫrp nstì, "Regulator of the two thrones."

wr ...t m pr stn, "Great of gifts (?) in the house of the King." Pl. xvii. (Cf. pl. vii.)

mr ššwì (?) *n sḫmḫ ìb*, "Superintendent of the two (?) pools of sport."

mr ʿb (?) *ìnst* (?) *šw* (?) *bì* (?), "Overseer of horns, hoofs, feathers and minerals," *i.e.* of the animals and mines of the desert (?).

Titles—(*cont.*)

mr ḫt nbt dìdì pt ḳmꜣ tꜣ, "Superintendent of all things which heaven gives (and) earth produces," *i.e.* of natural productions of all kinds.

ìm-ìs, "He who is in the chamber." (Legal title.)

ìrì Nḫn, "He who belongs to the city of Nechen." (Legal title.)

ḥr dp Nḫb, "Chief of the city of Necheb." (Legal title.)

(*b*) Military :—

mr mšꜥ wr n Mꜣḥḏ, "Chief captain of the host of the Oryx nome."

(*c*) Religious :—

mr ḥnw nṯr n Ḫnm nb Ḥrwr, "Superintendent of the priests of Chnem, Lord of Herur." (Expressed shortly by .)

ḥn nṯr n Šw Tfnt, "Priest of Shu and Tefnut."

ḥn nṯr Ḥrw wḥꜥwì, "Priest of Horus Of the two scorpions." (Cf. p. 22.)

ḥn nṯr 'Inp ḫnt pr šmsw, "Priest of Anubis Within the House of Shemsu."

smꜣy m ḥt Nt (?), "Consort in the house of the goddess Net."

mr rw pꜣw, "Superintendent of the temples."

ḥr s-štꜣ n mdw nṯr, "Set over the mysteries of divine words."

mt[ì] n s m ḥt nṯr, "Regulator of the *sa* (rank or succession) in the temple."

mr wpt ḥtp nṯr, "Superintendent of the distribution (?) of the divine offerings."

sꜥḥ ꜥꜣ n rnpt m pr 'Im......t, "A noble great of years in the house of the god Am......t." (Cf. pl. vii. and p. 22.)

ḥr ḥb ḥr dp, "Chief lector" (lit. "holder of the book").

sm ḫrp šnḏt nb[t], "*Sem*-master of all the tunics."

ḫw(?)ꜥ, (?).

ḥkꜣ.........(?).

sic *ḫrp ḥt Nt*, "Regulator of the temples of Net (?)."

RELIGION.

Religion.

No representation of any divinities occurs in the tomb. Prayers are exclusively addressed to the two chief funereal gods, Osiris of the West, Lord of Abydos *or* of Dadu, and Anubis In the city of Embalmment upon his hill, *or* Lord of the Ta-jeser.

The following deities are named in the inscriptions:—

Ḥrw ḫnt Ḥbnw, "Horus Within Hebnu."

Ḥrw ḥ rḫyt, "Horus, Smiter of the Rechit."

'Im......t (?). A form of the god Horus. (Cf. pl. vii. and p. 22)

Ḥrw wḥ'wï, "Horus Of the two scorpions." (Cf. pl. vii. and p. 22.)

Ḫnm nb Ḥrwr, "Chnem, Lord of Herur."

Ḫnm nb 'Ꜣ-dbt (?), "Chnem, Lord of Aa-debt (?)."

Pꜣḫt nbt St, "Pacht, Lady of the (Speos) Valley."

Ḥt-ḥrw nbt Nfrws ḥnt tꜣwï, "Hathor, Lady of Neferus and Mistress of the two lands."

Ḥt-ḥrw nbt Nḫn-bw, "Hathor, Lady of Nechen-bu."

Šw, "Shu."

Tfnt, "Tefnut."

Nt, "Net."

'Inp ḫn[t] pr šmsw, "Anubis In the house of Shemsu."

Ptḥ skr nb pt, "Ptah Socaris, Lord of Heaven" (p. 34).

AMENEMHAT'S PARENTAGE AND FAMILY.

Father.

Name, unknown.

Parentage, unknown.

Titles, *ḥ'*, "*Ha*-prince;" and by implication *s'ḥw bït*[ï], "*Sahw*, Treasurer of the King of Lower Egypt."

mr mš' wr n Mꜣḥd, "Chief captain of the host of the Oryx nome."

Mother.

Name, *Ḥnw,* Henu.

Parentage, unknown, but of noble descent, being a *s3t ḥʿ,* "daughter of a *Ha*-prince."

Title, *nbt pr,* "Lady of the house."

Wife.

Name, *Ḥtpt,* Hotept (probably identical with the *Ḥt-ḥrw-ḥtp,* Hathor-hotep mentioned above the table of offerings on the south wall of the main chamber, pl. xvii.).

Parentage, unknown, but a *s3t ḥʿ,* "daughter of a *Ha*-prince."

Titles, *ḥn nṯr Ḥt-ḥrw nbt Nfrws ḫnt t3wï,* "Priestess of Hathor, Lady of Neferus, Mistress of the two lands."

ḥn nṯr P3ḫt nbt st, "Priestess of Pacht, Lady of the (Speos) Valley."

rḫt stn m3ʿt, "The true royal acquaintance."

nbt pr, "Lady of the house."

Children.

One son.

Name, *Ḫnmḥtp,* Chnemhotep.

Titles, *ḥr ḥb ḥr dp,* "Chief lector."

sʿḥw bìt(ï), "*Sahw* of the King of Lower Egypt."

smr wʿtï, "Confidential friend of the King."

rḫ stn m3ʿ m Ḳmʿ, "The true royal acquaintance in the South."

mr mšʿ, "Captain of the host."

OFFICERS OF AMENEMHAT'S ADMINISTRATION AND MEMBERS OF HIS HOUSEHOLD.

Officers and Members of Household.

The following list of officers is arranged in alphabetical order and not according to rank. Little is known of the various duties of the officers and servants here recorded beyond what can be gleaned from the inscriptions accompanying the figures. In each instance reference is given to the plate on which the officials are named.

Officers and Members of Household (*cont.*)

wbw, "Food-providers."

(1) *S-mn-nḫt*, Semennecht. Pl. xviii.

(2) *Ḫnm*, Chnem. Pl. xviii.

(3) *'Inìtf*, Anatef. Pl. xviii.

(4) *Nbìtf*, Nebatef. Pl. xvii.

(5) *Ḫnmwḥtp*, Chnemuhotep. Pl. xvii.

(6) *Ḥnw*, Henu. Pl. xvii.

(7) *Nnksw*, Neneksu. Pl. xvii.

(8) *Ḥtp*, Hotep. Pl. xviii.

(9) *Htw*, Hetu. Pl. xviii.

wbw n ʿt mw, "Food-provider of the water-department." Pl. xix.

ʿn stn, "Royal scribe."

(1) *Ḫnm-nḫt sꜣ Bꜣḳt*, Chnemnecht's son Bakt. Pl. xiii.

(2) *Ḫnm*, Chnem. Pl. xiii.

ʿn and "Scribes."

(1) *Ḫnm*, Chnem. Pl. xiii.

(2) *Ḫw-ʿnḫ*, Chuaneh. Pl. xiii.

(3) *Nḫt*, Necht. Pl. xiii.

(4) *Ḫnm-m-ḥʿt*, Chnememhat. Pl. xiii.

(5) *Ḫnmḥtp*, Chnemhotep. Pl. xiii.

wḥmw, "Repeater" (*i.e.* The reporter of events to his master, or, as herald communicating his master's commands to the people). Pl. xiii.

wḥʿ, "Fowler."

Htʿnḫ, Hetaneh. Pl. xix.

Officers and Members of Household (*cont.*)

wr swnw, "Chief valuer," *i.e.* "he who fixes prices and wages (?)."

(1) *Ḥtp*, Hotep. Pl. xix.

(2) *Mȝḥḏ-Ḫnm sȝ Ḫnm-s-ʿnḫ*, Mahej-Chnem's son Chnemseanch. Pl. xiii.

Ḥkȝ ḥt, "Governor of the citadel."

'Ikry, Akeri. Pl. xviii.

Ḥtt pr, "Maid house-messengers."

(1) *'Imì*, Ama. Pl. xix.

(2) *Ḥrw*, Horus. Pl. xviii.

(3) *Ḥkt-ḥtp*, Hekthotep. Pl. xx.

(4) *'Ikw*, Aku. Pl. xviii.

(5) *'Inby*, Anebi. Pl. xviii.

(6) ... *iṯ*, (?). Pl. xix.

(7) *Mrì*, Mera. Pl. xx.

mr ʿḫnwti, "Superintendent of the inner chamber."

(1) *Ḫnmḥtp*, Chnemhotep. Pl. xvii.

(2) *Ḫnm*, Chnem. Pl. xix.

mr ʿrʿ, "Superintendent of the warehouse."

Ḫnmḥtp, Chnemhotep. Pl. xx.

mr ʿryt, "Superintendent of the hall of judgment."

Nṯr ʿnḫ, Neteranch. Pl. xiii.

mr w, "Superintendent of land."

Nfry, Neferi. Pl. xiii.

mr ḫwt (?)............?

Ḫnmḏḏ, Chnemdej. Pl. xiii.

Officers and Members of Household (*cont.*)

mr mrw, "Superintendent of canals (?)." Pl. xiii.

Mt-f-ḥtp, Metefhotep. Pl. xiii.

mr pr, "Superintendent of the house."

(1) *'Ipnb*, Apneb. Pl. xiii.

(2) *Dgw*, Degu. Pl. xiii.

(3) *Mȝḥḏ-Ḫnm sȝ Ḫnm-s-ʿnḫ*, Mahej-Chnem's son Chnemseanch. Pl. xiii., and *cf.* *wr swnw*.

mr pr ḥḏ, "Superintendent of the silver-house."

Bȝḳt, Bakt. Pl. xx.

mr pr n pr ḏt, "Steward of the house of eternity."

Ḫnmwḥtp, Chnemhotep. Pl. xviii.

mr pr n dȝdȝt, "Superintendent of the auditors." Pl. xvii.

mr s v, "Superintendent of five men."

Ḥrwḥtp, Horhotep. Pl. xiii.

mr sʿḥt (?), "Superintendent of the treasures."

Ḫnm, Chnem. Pl. xiii.

mr st, "Superintendent of a division (in the farmyard ?)."

(1) *Ḫnmwnḫti*, Chnemunecht. Pl. xx.

(2) *'Initf*, Anatef. Pl. xix.

(3) *Nḫti*, Nechta. Pl. xx.

(4) *Ḫnmḥtp*, Chnemhotep. Pl. xx.

(5) *'Imny*, Ameni. Pl. xix.

mr ṯst, "Superintendent of the gangers." Pls. viii. and xiii.

mr ...... ḥnkt, "Superintendent of weaving." Pl. xiii. (cf. *Beni Hasan*, Part II., Pl. iv.).

Officers and Members of Household (*cont.*)

nti m srt, "Vice-magistrate."

Ḫnmwḥtp, Chnemhotep. Pl. xiii.

s'ḥw, "Valued servant (?)."

(1) *Ḫnmḥtp*, Chnemhotep. Pl. xx.

(2) *Ḫnm*, Chnem. Pl. xviii.

s3w, "Herdsman."

(1) *Ḫnm'3* (?), Chnemaa. Pl. xiii.

(2) *Ḥtw*, Hetu. Pl. xiii.

(3) *Ḫa*, Cha. Pl. xiii.

(4) *Ḥnmy* (?), Henemy (?). Pl. xvii.

šmsw, "Attendants."

(1) *Ḥ[t]'nḫ*, Hetanch. Pl. xiii.

(2) *Š-Sbk*, She-Sebek. Pl. xiii.

(3) *Ḫnm*, Chnem. Pl. xiii.

(4) *Ḥtp*, Hotep. Pl. xix.

...............(?)

Nḫt, Necht. Pl. xx.

THE PRIESTS.

The Priests.

The following is a list of the priests whose names are inscribed in the tomb, and who were apparently appointed to officiate at the funereal services in honour of Amenemhat :—

sm, "The Sem-priest." Pl. xvii.

ḫr ḥb ḥr dp, "Chief lector."

'Ipi, Apa. Pl. xix.

The Priests (*cont.*)

[hieroglyphs] *ḥn kꜣ*, "Ka-servant."

[hieroglyphs] *Ḫnmḥtp*, Chnemhotep. Pl. xvii.

[hieroglyphs] *sꜥḥw nṯr*, "Divine *sahu*."

[hieroglyphs] *'Ip sꜣ Ḫnm-m-ḥꜣt*, Chnemembat's son Ap. Pl. xix. (and *cf.* Pl. xx.).

[hieroglyphs] *Wt-n-'Inpw*, Uten-Anpu. Pl. xiii.

[hieroglyphs] *ḫr ḥb*, "The Lector."

(1) [hieroglyphs] *Ḫnmḥtp*, Chnemhotep. Pl. xvii.

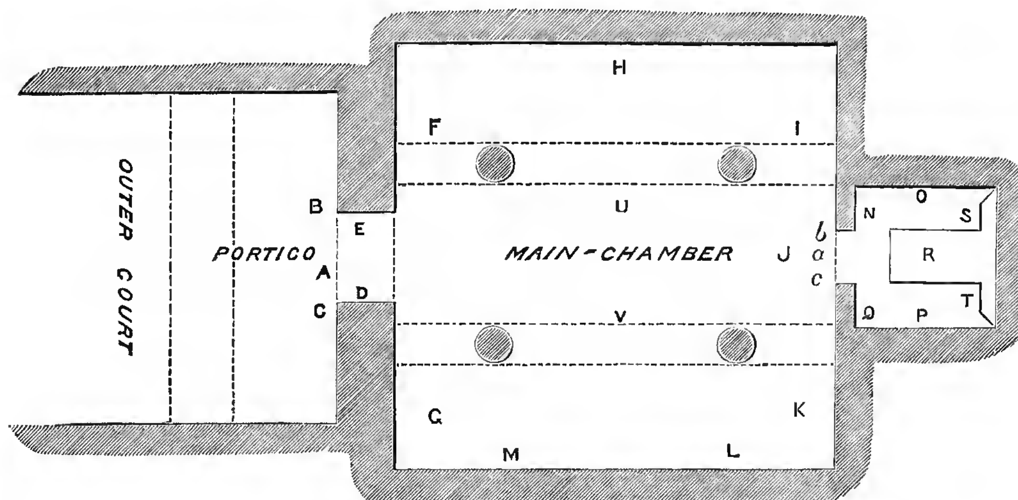
(2) [hieroglyphs] *Ḫnmw-m-ḥꜣt*, Chnemuemhat. Pl. xvii.

(3) [hieroglyphs] *Wr*, Ur. Pl. xvii.

[hieroglyphs] *Wt*, "The Embalmer."

[hieroglyphs] *Sꜣ-ḥkꜣ* Saheka. Pl. xviii.

GENERAL DESCRIPTION OF THE TOMB.



Key Plan to Scenes and Inscriptions.

ARCHITECTURAL FEATURES.

(*See Plates II.-Va.*)

Dromos. A road or *dromos* (still distinguishable by the dark brown boulders ranged on either side) forms the approach to the tomb, and can be traced down the slope of the hill from the open outer court to the edge of the cultivated land. **Outer court.** The entrance to this open outer court is 6 feet 8 inches in width; its front wall, which is partly destroyed, was probably never more than two or three feet in height: the floor is rough.

Façade. The façade of the tomb is cut into the side of the cliff and presents a fine architectural front. It consists of a "portico in antis," i.e. it has two columns and antae. The shafts of the columns are octagonal, and stand on large circular bases slightly raised above the floor-level and with rounded sides. The shafts, which have a slight diminution towards the top, are each surmounted by a plain square abacus, which projects beyond the upper periphery but is of the same width as the lower diameter of the shaft. The architrave, which rests upon the abacus, is of the same width and without any architectural divisions. Its apparent supports on either wall are slightly projecting pilasters corresponding to the *antae* in a Greek temple: they are plain and of the same width as the architrave. Above the architrave and upheld by a narrower extension of the same pilasters there is a ledge of rock, somewhat resembling a cornice, the soffit of which was sculptured with false rafter-ends, laid flat but rounded below, and corresponding to the *mutules* of the Doric order (see Front elevation, Pl. iv., and *cf.* Pl. xxii. and description, p. 52). The upper part of the cornice is too much decayed to show the original form. The ceiling of the portico is of a curved section taking the form of a segmental barrel vault, which is placed at right angles to the axis of the tomb (see Longitudinal section, Pl. iv.); the arch therefore springs from the architrave of the column on one side and from the wall which separates the portico from the principal chamber on the other. The portico is separated from the main chamber by a wall 4 feet 7$\frac{3}{4}$ inches thick, and in this a doorway is formed, the threshold of which is raised 5 inches. The door-posts and lintel (technically the "architrave of the door") project from the wall 1 inch, and are quite flat: on this flat surface are incised the titles of the owner of the tomb given in Pl. vii. Upon the jambs (i.e. in the thickness of the wall) is incised the long biographical inscription figured in Pl. viii.: the soffit is plain. **Main chamber.** In plan the main chamber is nearly symmetrical; it is lighted only from the doorway, and originally could be shut off from the portico by a door (no traces of which, except the pivot-hole for swinging it in, now remain) opening inwards. The roof is supported by four columns in two rows, which run parallel to the axis of the tomb, and which divide the chamber into three aisles of nearly equal width. The columns support a plain architrave, from which spring three barrel vaults of a segmental section. The shafts are 16-sided, 16 feet 8$\frac{1}{4}$ inches high, and the largest diameter is 3 feet 4 inches. The bases, like those in the portico, are raised 5·5 inches above the level of the floor and chamfered: their diameter is 6 feet 4 inches. The shafts taper slightly; are fluted the whole of their length, and are surmounted by a plain square abacus, which is of the same width as the diameter of the summit of the column. The flutes are 8$\frac{1}{2}$ inches broad; they have no fillets, and the deepest part of the groove is barely half an inch. One of the sixteen sides of each shaft (that parallel with the axis in the central space, see detail of column, Pl. v.) is left flat, and was probably intended for the insertion of a line of hieroglyphs. **Shrine.** At the east end of the main chamber is the Shrine or Sanctuary, excavated deep in the rock: it is a small rectangular chamber raised a step above the floor of the main chamber, from which it was separated by double doors opening outwards (see pivot-holes in plan, Pl. iv.). At the eastern end of it is the colossal statue of Amenemhat, seated on a throne (now mutilated), and flanked by two smaller standing figures, all of which are hewn out of the solid rock. **Mummy-pits.** Crossing the south aisle of the main chamber are the openings of two mummy-pits, with slightly raised and rounded rims projecting 1$\frac{1}{2}$ inches above the floor-level; one near the western end (see plan, Pl. iv. A), the other in the middle (*l.c.* B); neither of them have been cleared, though both were probably rifled in ancient times.

INSCRIPTIONS.

Exterior Inscription.

Exterior Inscription (see Key plan A, B, C, and Pl. vii.).—On the door-posts and lintel of the entrance to the main chamber is an incised hieroglyphic inscription of thirteen lines, giving the name and titles of Amenemhat. The flat surface of the door-posts and lintel was originally painted pink and splashed with black, dark red, and green, so as to resemble rose granite, and the incised hieroglyphs were picked out in green. The text of this inscription, of which the following is a transliteration and translation, has been published, though with several errors, by Champollion (*Monuments*, Pl. cccxix.) and by Lepsius (*Denkmäler*, Abth. ii., Bl. 121).

On the lintel are five horizontal lines reading :—

1.

(*ʿnḫ Ḥrw*	*ʿnḫ mswt*	*nb šḳ3* (?) *nb ʿrʿ* (?)	*ʿnḫ mswt*	*Ḥrw* (?) *nb*
Life of Horus,	life of births,	possessor of the two realms,	life of births,	(victorious) hawk of gold,

ʿnḫ mswt	*stn bìt*[*ì*]	*Ḫpr-k3-Rʿ*,	*s3 Rʿ*	*Wsrtsn*
life of births,	King of Upper and Lower Egypt,	Cheper-ka-Ra,	son of Ra,	Usertsen I.,

nṯr nfr	*nb ḫʿw*	*nb ìr ḫt*	*dì ʿnḫ*	*dd*
good god,	lord of the diadems,	master of ceremonials (lit.: possessor of the right of performing [divine] things),	giver of life,	stability

w3s	*fw ìb-f*	*mì Rʿ dt*)
[and] power,	widening his heart	like Ra eternally.

2.

ìm3ḫ ḫr Ḫnm	*nb Ḥrwr*	*r-pʿ*	*ḥʿ*	*ìm-ʿ* (?)
Worthy before Chnem,	Lord of Herur,	the *erpa*-prince,	the *ha*-prince,	favoured with the (royal) hand (?),

sʿḥw (?) *bìt*[*ì*]	*smr wʿtì*	*ḥr dp ʿ3 n M3ḥd*	*mt*[*ì*] *n s3 m ḥt nṯr*
royal *sahu*,	privy councillor,	the great chief of the Oryx nome,	the regulator of the *Sa*-rank or succession in the temple,

'Imny	*m3ʿ ḫrw*
Ameni,	justified.

3.

ìm3ḫ ḫr Ḥrw	*ḥ rḫyt*	*r-pʿ*	*ḥʿ*
Worthy before Horus,	Smiter of the Rechit,	the *erpa*-prince,	the *ha*-prince,

ìm-ʿ	*mr ḫt nbt dìdì pt ḳm3 t3*
favoured with the (royal) hand (?),	superintendent of all things which heaven gives (and) earth produces,

mr ʿb (?) *ìnst* (?) *šw* (?) *bì* (?)	*rḫ stn m3ʿ*	*'Imn-m-ḥʿt*	*m3ʿ ḫrw*
overseer of horns, hoofs, feathers, minerals,	the true royal acquaintance,	Amenemhat,	justified.

4.

ìm3ḫ ḫr Ḥrw ḫnt Ḥbnw	*r-pʿ*	*ḥʿ*	*ìm ìb ìty ds-f*
Worthy before Horus Within Hebnu,	the *erpa*-prince,	the *ha*-prince,	he who is in the heart of the prince himself,

mr wpt ḥtp nṯr	*'Imny*	*m3ʿ ḫrw*
superintendent of the distribution (?) of the divine offerings,	Ameni,	justified.

Exterior Inscription (*cont.*)

5. *ìmȝḫ ḫr Ḫnm* — *nb ʼIȝ-dbt* (?) — *r-pʿ* — *ḥʿ* — *ìm-ʿ* (?)
Worthy before Chnem Lord of Aa-dbet (?), the *erpa*-prince, *ha*-prince, favoured with the (royal) hand (?),

sʿḥ ʿȝ n rnpt m pr ʼIm...t — *mr ššw n sḫmḫ ìb* — *ʼImn-m-ḥʿt*
the noble great of years in the house of ʼIm...t.[1] superintendent of the pools of sport, Amenemhat,

mȝʿ ḫrw
justified.

On the left-hand door-post are four vertical lines reading :—

1. *Dì ḥtp stn* — *ʼIs-ìr nb Ddw* — *nṯr ʿȝ* — *nb ȝbdw*
May the King give an offering (and) Osiris Lord of Dadu, Great god, Lord of Abydos,

dì-f pr ḫrw — *tȝ* — *ḥḳt* — *ìḥw* — *ȝpdw* — *mnḫ šs*
may he give *per-cheru* offerings of bread, beer, oxen, wild fowl, linen bandages,

ḥtpt dfȝ — *n kȝ n* — *ìmȝḫ* — *ʼImn-m-ḥʿt* — *mȝʿ ḫrw* — *ms n Ḥnw*
offerings of food to the *ka* of the worthy one, Amenemhat, justified, born of Henu.

2. In the first half of the line are given the usual titles, then follows—

(etc.) *ìm-ìs* — *ìrì Nḫn* — *ḥr dp Nḫb*
He who is in the chamber, he who belongs to the city of Nechen, chief of the city of Necheb,

ḥn nṯr Ḥrw wḥʿwì[2] — *smȝy m ḥȝt Nt* — *spr* (?)
priest of Horus Of the two Scorpions, consort in the house of Net, (?)

3. *R-pʿ* — *ḥʿ* — *ḫrp nstì* — *ḥr mȝʿ n sr*
The *erpa*-prince, the *ha*-prince, regulator of the two thrones, ...

gȝḥs stn m ḳrs (?) *ìmw* (?) — *sʿḥ ʿȝ n ḳdwì* — *hrw n dì snd*
.... a noble great of tact on the day of inspiring fear,

ddw snd stn psd šmrt — *ḫrp ìb ḫnt* (?) ((?))
inspiring the Nine-bows with fear of the King, regulator of the heart and of the lips (?)

4. *R-pʿ* — *ḥʿ* — *sbȝw Ḥrw ḫnt pt* — *mr rw·prw*
The *erpa*-prince, the *ha*-prince, adorer of Horus In heaven, superintendent of the temples,

pgȝ ḥr rdì mdw drf — *ḫr ḥb ḥr dp* — *sm* — *ḫrp šndt nb[t]*
being a master of the art of causing writing to speak, (i.e. of interpreting writing), chief lector, *sem*-priest master of every tunic,

wr ......(?)
great of.................

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[1] A form of the god Horus is described as in *Denkmäler*, Abth. ii., Bl. xci.

[2] Perhaps an early form of "Horus on the crocodiles," a figure representing the youthful deity as triumphant over all dangerous animals.

Exterior Inscription (*cont.*)

Below these four vertical lines is incised a figure of Amenemhat (facing →), seated on a chair and holding in his right hand the staff of command.

On the right-hand door-post are four vertical lines reading :—

1. *Dỉ ḥtp stn* — May the King give an offering and *'Inp dp dw-f ỉm wt* — Anubis Upon his hill Within the city of embalmment,

nb Tꜣḏsr — Lord of the sacred land, *ḳrst nfrt m st ỉmntt* — a good burial in the western hill *m ỉs-f n ẖr-nṯr* — in his tomb of *Cherneter* *n kꜣ n* — to the *ka* of

ỉmꜣḫ — the worthy one, *'Imn-m-ḥꜥt* — Amenemhat.

2. In the first half of the line are given the usual titles, then follows :—

ỉms (?) *ỉb n r(m)ṯ nb* — pleasing the heart of all people, *s-wḏꜣ snd* — making to prosper the timid man, *ỉr ỉw n bw nb* — making a coming to every person

sb ḫd ḫnt — forwarding (travellers) up or down the river.

3. *R-pꜥ* — The *erpa*-prince, *ḥꜥ* — *ha*-prince, *mr ḥnw nṯr* — superintendent of the priests, *rḫ sfnn* — recognizing the means of accomplishing things, (?)

ỉw sp-f — arriving at his appointed time, *šw m ṯst* (?) *bỉn* — free of planning evil, *ỉn wn ḫnt m ḫt-f* — nor was there greediness in his body,

ḏd-f m mdt mꜣꜥt — he spake in words of truth.

4. *R-pꜥ* — The *erpa*-prince, *ḥꜥ* — *ha*-prince, *wꜥ wr ḥb* — unique as a mighty hunter, *st ỉb stn* — the place of the heart of the King,

ỉp st dfꜣw — apportioning the places of feeding, *ḥn nṯr n Šw Tfnt* — priest of Shu and Tefnut, *rḫ stn mꜣꜥ m ḫmꜥ* — the true royal acquaintance in the South.

Below these four vertical lines is incised a figure of Amenemhat (facing ←), seated on a chair and holding in his left hand the staff of command, corresponding to the figure on the left door-post.

Biographical Inscription.

Biographical Inscription (see Key plan D, E, and Pl. viii.). This inscription, incised on the jambs of the doorway to the main chamber, consists of five horizontal and sixteen vertical lines, the five horizontal and first eight vertical lines being on the south or right-hand jamb, the remaining lines being on the left-hand jamb. The surfaces of the two jambs are carefully worked and, like the door-posts and lintels, were originally coloured pink and then splashed with black and green in order to resemble rose granite; the hieroglyphs, which are well cut, were painted green. The inscription was first copied by Champollion

Biographical Inscription (*cont.*)

in 1828, and published after his death (in *Monuments*, Pl. ccccxcv., ccccxcix.; *Notices*, Tome ii., ff. 427-430). In the same year it was copied by Robert Hay (Brit. Mus. *Add. MS.* No. 29813, ff. 84-85), and later by Wilkinson (in 1834, see *MSS.*, vol. ii., ff. 22-26) and Lepsius (in 1842, see *Denkmäler*, Abth. ii., Band iv., Bl. 122). The first translation of the inscription was made by Dr. Birch in 1856 (*Trans. Roy. Soc. Literature*, vol. v., New Series, p. 212 *et seq.*). Translations have also been made by Brugsch (*Histoire d'Egypte*, 1st ed., p. 55-56) and Maspero (*Recueil de Travaux*, etc., vol. i., pp. 161-169).

Date of Burial (Lines 1-4).

1.	*Rnpt* XLIII *ḥr ḥn n Ḥrw*	*ʿnḫ mst*	*stn bỉt(ỉ)*
	The year 43 under the majesty of (the King) Horus,	life of births,	King of Upper and Lower Egypt,

(Ḫpr-kꜣ-Rʿ)	*ʿnḫ ḏt*
Cheper-ka-Ra,	living eternally.

2.	*nb štꜣ* (?) *nb ʿrʿ* (?)	*ʿnḫ mst*	*Ḥrw nb*	*ʿnḫ mst*
	Possessor of the two realms (?),	life of births,	the (victorious) hawk of gold,	life of births,

sꜣ Rʿ	*(Wsrtsn)*	*ʿnḫ ḏt r nḥḥ*
son of Ra,	Usertsen I.,	living for ever to eternity.

3.	*ḫft rnpt* XXV *m ḥspt Mꜣḥḏ*	*m r-pʿ*	*ḥʿ*	*ỉm-ʿ* (?)
	Corresponding to the year 25 in the Oryx nome,	as *erpa*-prince,	*ha*-prince,	favoured with the (royal) hand (?),

'Imn(y)	*mꜣʿ ḫrw*
Ameni,	justified.

4.	*Rnpt* XLIII	*ỉbd* II *Ꜣḫt*	*hrw* XV
	The year 43,	second month of inundation (autumn season),	day 15.

Address to Visitors (Lines 4-6).

'I mrrw ʿnḫ		*msḏḏw*
O ye who love life	(and)	hate

5.	*mt*	*ḏdw*	*ḫꜣ m tꜣ ḥḳt*	*ḫꜣ m ỉḥw*		*ꜣpdw*
	death,	say :	Thousands of bread (and) beer,	thousands of cattle	(and)	wild fowl

6.	*n kꜣ n*	*r-pʿ*	*ḥʿ*	*ỉm-ʿ* (?)	*ḥr dp ʿꜣ n ḥspt Mꜣḥḏ*
	to the *ka* of	the *erpa*-prince,	the *ha*-prince,	favoured with the (royal) hand (?),	the great chief of the Oryx nome,

ỉm ỉs	*ỉrỉ Nḫn*	*ḥr dp Nḫb*
he who is in the Chamber,	who belongs to the city of Nechen,	chief of the city of Necheb,

mr ḥnw nṯr	*'Imny*	*mꜣʿ ḫrw*
superintendent of the divine servants,	Ameni,	justified.

Biographical Inscription (*cont.*)

AMENEMHAT'S FIRST EXPEDITION, TO ETHIOPIA (Lines 6-11).

šms-ỉ nb-ỉ *ḫft ḫnt-*
I followed my lord when he sailed up the river

7. *y* *r s-ḫrt ḫft-f* *m stïw ifd* (?) *ḫnt-nỉ m sꜣ ḥꜥ*
to overthrow his enemies in the four (?) foreign lands. I sailed up as the son of a *ha*-prince,

sꜥḥw bỉtỉ *mr mšꜥ wr n*
royal *sahu*, chief captain of the host of the

8. *Mꜣḥd* *m ỉdn* [1] *s ỉtf ỉꜣww* (sic) *ḫft ḥstt* (sic) *m pr stn*
Oryx nome, as a man replaces an aged father, according to the favours in the house of the King

mrwt-f m stp-sꜣ *sn-ỉ* *Kꜣš*
(and) his love in the palace. I passed through Ethiopia

9. *m ḫntyt* *ỉn-nỉ ḏrw tꜣ* *ỉn-nỉ ỉnw nb-ỉ*
in sailing southward, I removed the boundary of the earth,[2] I brought the tribute of my lord,

ḥst-ỉ pḥ-s pt *ꜥḥꜥ-*
my praise it reached (up) to heaven. Arose

10. *n ḥn-f* *wḏꜣ m ḥtp* *s-ḫr-nf ḫft-f m Kꜣš ḫst*
his majesty (and) proceeded in peace. He overthrew his enemies in the vile land of Ethiopia.

ỉ-nỉ ḥr šms-f *m spd ḥr* *ỉn*
I returned following (his majesty) as (a man) sharp (?) of countenance. Not

11. *ḫpr nhw m mšꜥ-ỉ*
was there loss among my soldiers.

AMENEMHAT'S SECOND EXPEDITION (Lines 11-14).

Ḫnt-kỉ r ỉnt bỉw n nbw *n ḥn n* *stn bỉtỉ*
I sailed up the river to bring treasures of gold to the majesty of the King of Upper and Lower Egypt

(*Ḫpr-kꜣ-Rā*) *ꜥnḫ ḏt r nḥḥ*
Usertsen I. living eternally for ever.

12. *ḫnt-nỉ ḥnꜥ r-pꜥ* *ḥꜥ* *sꜣ stn wr* *n ḫt-f*
I sailed up with the *erpa*-prince, the *ha*-prince, the eldest son of the King, of his body,

'Imny [3] *ꜥnḫ wḏꜣ snb* *ḫnt-nỉ m ḥsb* CCCC *m stpw nb n*
Ameni, life, wealth, health to him! I sailed up in number 400 men consisting of every chosen man of

---

[1] The word has the determinative of ∩ (*i.e.* ∩) *dnỉ* instead of [hieroglyph], but *ỉdn* is probably the true reading.

[2] I.e. went beyond the limits of the land hitherto known to the Egyptians, or else obliterated the boundary of Egypt by annexing other lands.

[3] Since associated in the kingdom as Amenemhat II., about a year before this inscription was written. (See *Proc. S.B.A.*, vol. xiv., p. 39-40. The identification is almost certain.)

Biographical Inscription (*cont.*)

13. *mš‘-ỉ* — my army. *ỉw m ḥtp* — Returning back in peace, *ỉn nhw-sn* — they had not decreased. *ỉn-nỉ nbw š3-nỉ* — I brought the gold appointed to me.

ḥs-kwỉ ḥr-s m pr stn — I was praised for it in the house of the King, (and)

14. *dw3 nỉ nṯr s3 stn* — the king's son praised God for me.[1]

Amenemhat's Third Expedition (Lines 14-15).

‘ḥ‘-nỉ — I arose, *ḫnt-kỉ r sbt bỉw* — I sailed up the river to bring treasures *r dmỉ n Kbtỉ* — to the city of Coptos *ḥn‘ r-p‘* — with the *erpa*-prince,

ḥ‘ — *ha*-prince, *mr nt* — governor of the (royal) town, *ṯ3t* — the *wezîr*, *Wsrtsn* — Usertsen,[2] *‘nḫ wḏ3 snb* — life, wealth, health to him!

ḫnt-nỉ m ḥsb cccccc — I sailed up in number 600 men

15. *m ḳn nb n M3ḥḏ* — consisting of every valiant man of the Oryx nome. *ỉ-kwỉ m ḥtp* — I returned in peace: *mš‘-ỉ ‘ḏ* — my army safe and sound.

ỉr-nỉ ḏdt-nỉ nbt. — I had done all that was said to me.

Character of Amenemhat and conduct as ruler of the Oryx nome (Lines 15 to end).

nwk nb ỉ3mt — I was a possessor of favour, *w3ḥ mrt* — abounding in love, *ḥḳ3 mr nt-f* — a ruler who loved his city. *ỉr-nỉ grt rnpt* — Moreover, I passed years

16. *m ḥḳ3 m M3ḥḏ* — as ruler in the Oryx nome. *b3kw nb n pr stn* — All the works of the house of the King *ḥr ḫpr m ‘-ỉ* — came into my hand.

‘ḥ‘-n rdỉ-nỉ mr ṯst — Behold, gave to me the superintendent of the gangers *n gsw pr nw s3w nw M3ḥḏ* — of the domains (?) of the herdsmen of the Oryx nome,

k3 MMM *m nḥbw-sn* — bulls 3000 of their draught stock (?). *ḥs-kwỉ* — I was praised

17. *ḥr-s m pr stn* — for it in the house of the King *r ṯnw rnpt nt ỉrw* — at each annual occasion (or year) of stock-taking.

f3-nỉ b3kw-sn nb — I rendered all their works (produce) *n pr stn* — to the King's house: *ỉn ḥrt-‘ rỉ m ḫ3-f nb* — there were no arrears to me in any of his offices.

ỉw b3k-nỉ M3ḥḏ r — I worked the Oryx nome to

[1] I.e. publicly thanked me.

[2] Possibly the future Usertsen II.

Biographical Inscription (*cont.*)

18. *dr-f* — its boundary, *m ỉw(t) ? wꜣḥt* — in numerous visits (?). *ỉn sꜣt nḏs shbt(?)-nỉ* — Not the daughter of a poor man did I wrong.

ỉn ḫꜣrt dꜣỉ(r)t-nỉ — Not a widow did I oppress. *ỉn ỉḥwtỉ ḫsf-ỉ nf* — Not a farmer did I oppose myself (?) to him.[1] *ỉn sꜣw šnʿ-nỉ* — Not a herdsman did I prevent.

19. *ỉn wn mr dt ṯt-nỉ r(m)t-f ḥr bꜣkw* — There was not a foreman of five from whom I took his men for the works. *ỉn wn mꜣr n ḥꜣw-ỉ* — There was not a pauper around me.

ỉn ḥḳr n rk-ỉ — There was not a hungry man of my time. *ỉw ḫpr-n rnpt ḥḳrw* — (When) there became years of famine,

20. *ʿḥʿ-n skꜣ-nỉ ꜣḥt nbt nt Mꜣḥḏ* — I arose, I ploughed all the fields of the Oryx nome, *r tꜣš-f rs mḥti* — to its southern (and its) northern boundary.

s-ʿnḫ ḫrw-f — I made to live its inhabitants, *ỉr šbw-f* — making its provision: *ỉn ḫpr ḥḳr ỉm-f* — not became a hungry man in it.

rdỉ-nỉ n ḫꜣrt mỉ nbt hy — I gave to the widow as to her that possessed a husband.

21. *ỉn s-ṯn-ỉ wr r šr* — Not did I favour the elder above the younger *m rdỉt-nỉ nbt* — in all that I gave. *ʿḥʿ-n* — (When) thereafter

Ḥʿp-r-mw wrw — great rises of the Nile *ḫpr* — took place, *nbw ỉt btỉ* — producing (lit. possessing) wheat and barley, *nbw ḫt nb* — producing all things (abundantly),

ỉn šd-ỉ ḥr(t ?)-ʿ nt (?) ỉḥt — not did I exact the arrears of the farm.

Architrave Inscriptions.

Architrave Inscriptions (see Key plan U, V, and Pl. ix.).—On the two architraves of the main chamber are four inscriptions giving titles of Amenemhat painted in large green hieroglyphs. The following is a transliteration and translation of the two on the northern architrave:

(*a*) Western half (←) :—

['Imꜣḫ] ḫr Ḥrw ḥ rḫyt — [Worthy] before Horus Smiter of the Rechit, *r-pʿ* — the *erpa*-prince, *ḥʿ* — the *ha*-prince, *ỉm-ʿ* (?) — favoured with the (royal) hand (?),

mn rdïw — firm of feet, *šw m ꜣfʿ ḥr mr-f nt* — free of greediness in consequence of his love of the city, *'Imn-m-ḥʿt* — Amenemhat, *mꜣʿ ḫrw* — justified.

(*b*) Eastern half (→) :—

['Imꜣḫ] ḫr Ḥrw ḫntt (sic) *Ḥbnw* — [Worthy] towards Horus within Hebnu, *r-pʿ* — the *erpa*-prince, *ḥʿ* — the *ha*-prince, *ỉm-ʿ* (?) — favoured with the (royal) hand (?),

---

[1] Or "beat;" *ḫsf-nỉ* in Lepsius' copy is incorrect.

Architrave Inscriptions (*cont.*)

rḫ sfnn recognizing means of accomplishment (?), *iw sp-f* arriving at his appointed time, *šw m ṯst bin* free of arranging ill,

'I [mn]-m-ḥ'[t] Amenemhat.

The following is a transliteration and translation of the two on the southern architrave :—

(*a*) Western half (⋙→) :—

'Imȝḫ ḫr Ḫnm nb Ḥrwr Worthy before Chnem lord of Herur, *ḥ'* the *ha*-prince, *im-'* favoured with the (royal) hand (?),

'ȝ ḥst m pr stn great of favours in the house of the King, *ḫam n wpt* obedient to the royal messengers, *ir ḥsst wrw* doing the things approved by the nobles,

'I [mn]-m-ḥ't Amenemhat, *mȝ' ḫrw* justified.

(*b*) Eastern half (←⋘) :—

'Imȝḫ ḫr Ḫnm nb 'Iȝdbt (? Worthy before Chnem lord of Aadbt (?), *ḥ'* the *ha*-prince, *im-'* (?) favoured with the (royal) hand (?),

ḏd mȝ' speaking the right, *wpt-f snw* when he judges between two brothers, *šw m ḏd grg* clear of speaking fraud, *rḫ sḫr* knowing the procedure

m sḥ n srw in the council of the elders, *gm ṯs m gȝ-f* finding order in its entanglement, (or "finding the knot in its skein") *['Imn]* (sic) Amenemhat.

Inscription over and around Entrance to Shrine.

Inscription over and around Entrance to Shrine (see Key plan, J, *a*, *b*, *c*, and Pl. xv.).—This inscription gives titles of Amenemhat, and consists of ten lines, four horizontal and six vertical. The hieroglyphs are painted green on a white ground.

On the lintel of the doorway are four horizontal lines (←⋘) :—

1. Gives the usual titles and *mr ḥnw nṯr n Ḫnm*, "Superintendent of the priests of Chnem of Herur."

2. Usual titles and—

wr ḥst m pr stn great of favours in the house of the King, *hr ib hrw n wpt* contenting the heart on the day of judging,

sȝ iwt-f n mitw-f careful of his going to his equals, Amenemhat, &c.

3. Usual titles and—

nb šft hrw wdȝ mdw gaining reverence on the day of weighing words, *mrrw ḳnbt nt ḫnw* beloved of the officials of the palace,

Amenemhat, &c.

Inscription over and around Entrance to Shrine (*cont.*)

4. Usual titles and—

wꜣḥ ib — longsuffering, *wšd-f r mdt* — (?), *bss gm nf ʿb* — (?), Amenemhat, &c.

On the left-hand door-post are three vertical lines :—

5. Gives the *Di ḥtp stn ʾIs-ir* formula, a prayer to Osiris.

6. Usual titles and—

rḫ st rd-f m pr stn — knowing the place of his foot in the house of the King, *im ib wr n nb-f* — the great favourite of his lord, Ameni, &c.

7. Usual titles and—

wꜣḥ ib m-ḥr-ib wrw — longsuffering in the midst of the nobles, *rḫ prw n mdw-f* — knowing that which comes from his word.

On the right-hand door-post are three vertical lines :—

8. Gives the *Di ḥtp stn ʾInp* formula, a prayer to Anubis.

9. Usual titles and—

šd ẖrd r pḥ-f wr — bringing up the child until it grows big, *ṯs m pḥwi* — .... Amenemhat.

10. Usual titles and—

nb imꜣt — possessor of favour, *ʿꜣ mrt* — abounding in love, *ḥkꜣ mry nt-f* — a ruler beloved of his town.

PAINTINGS.

Main Chamber.

(*Plates VI. and X.-XVIII.; Key Plan F-M.*)

Ceiling.

The ceiling has already been described (p. 20) as consisting of three segmental vaults with plain curved soffits. Each of these rectangular compartments is covered with a painted pattern, and a large part of one (entire width and about one-third of the length) is shown on Plate vi. This decoration is the same in each, and represents (*vide* Pl. vi.), [1] a wooden beam running longitudinally down the centre of the compartment. Its colour is yellow with brown graining, and upon it, between two thick lines of dark blue, are painted two mutilated inscriptions in blue hieroglyphs starting from the centre and reading thus ⋙→←⋘. They give the usual prayer to Osiris and Anubis, together with the name and titles of Amenemhat. [2] On either side of the beam the space is divided by thin black lines into small red and yellow squares containing quatrefoils which are black in the red squares and blue in the yellow. This design is continued to the edges of the ceiling at the architraves and walls; but in the centre is [3] a large rectangular space of a different pattern, crossed by the beam and bordered by two white lines

Ceiling (*cont.*)

enclosing a narrow black band, within which is a wavy white line. This space is divided transversely into three nearly equal compartments. In the central one, which is narrower than the others, is painted a check pattern (yellow and red); it is separated from the other compartments by narrow bands of yellow crossed with black lines. The remaining spaces are filled with imitation mat-work of plain yellow and yellow with brown stripes; the direction of the two kinds of reeds alternating in the four compartments which the beam forms in crossing the two spaces.

Frieze, &c.

The Frieze consists of the usual Khaker ornament painted in colours. Beneath the Khaker ornament and at the sides is a border of coloured rectangles (yellow, blue, red, and green), separated with black lines enclosing a white line, which forms a "framing" to the scenes. Beyond this, at the sides, is a peculiar roped (?) pattern (*vide* plates), and beyond this again, but not shown in the plates, is a very narrow line of blue.

Dado.

Immediately below the paintings are,

(*a*) West wall (northern half), six narrow bands of colour, gray, red, white, yellow, white and black respectively.

(*b*) West wall (southern half), south side of false door, two bands of colour, yellow and red respectively; north side of false door, a very narrow black band.

(*c*) North wall, five narrow bands of colour, red, white, yellow, white and black respectively.

(*d*) East wall, a narrow band of yellow. Around the hieroglyphs over and around the entrance to the shrine are five narrow bands (see Plate xv.), black, white, blue, white and red respectively.

(*e*) South wall, two narrow bands of red and yellow.

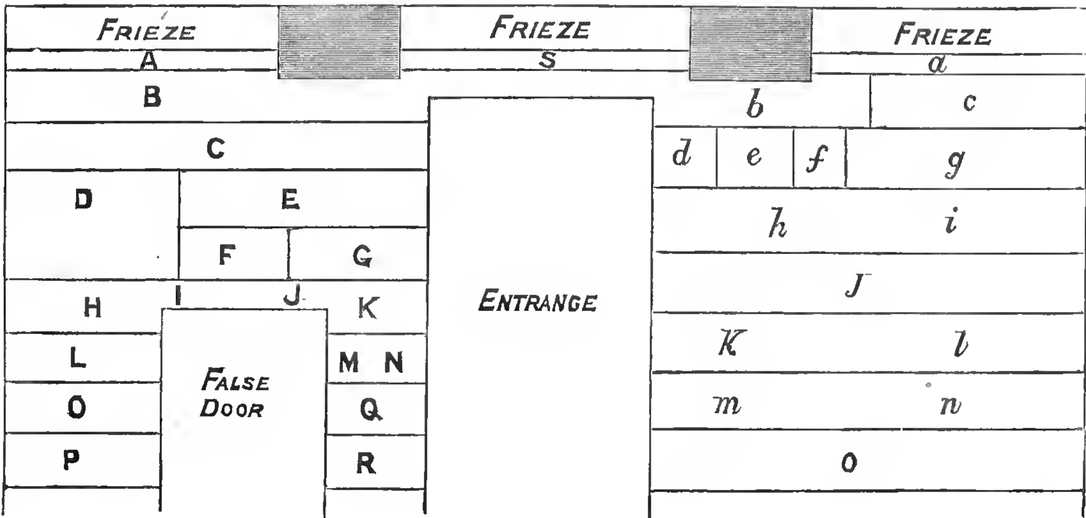
Below all these bands of colour is a space of about 2 feet 6 inches of plain unpainted stone, excepting only where the "false door" on the west wall, Pl. xii., representing the mystic entrance to the tomb, reaches to the floor.

Style of Painting.

The style of painting varies considerably on the different walls. On the south wall the paintings are very carefully executed on a well-prepared surface consisting of a thin coat of plaster; the hieroglyphs and all matters of detail are exceedingly delicately worked (for a specimen of the painting see Pl. x.). The paintings on the north, east, and west walls are boldly but coarsely executed, many of the figures being badly proportioned. There are also several curious instances of mistaken perspective (*vide* calf with foreshortened neck in Row 4, North wall, &c., Pl. xiii.) The explanatory hieroglyphs on these three walls are roughly painted in green.

Scenes.

West Wall. (See Key plan F and G and Pl. xi. and xii.)



Scenes (*cont.*)

Pl. XI.—Immediately below the frieze is, on the west wall (north side, *a*), a line of painted hieroglyphs →, giving the prayer for *percheru* offerings and name of Amenemhat. The scenes, in seven rows of nearly equal height, show arts, trades, and agricultural pursuits. There is no edging line to terminate the scenes before the doorway, and on the north side the latter cuts sharply through the figures.

Row 1. Manufacturers of flint knives [*b*]. Sandal makers [*c*].

Row 2. Carpentering. Bowyers [*d*]. Coopers [*e*]. Arrow-making [*f*]. Chair-making, box making, &c. [*g*].

Row 3. Goldsmiths [*h* and *i*].

Row 4. Potters [*j*].

Row 5. Flax cultivation [*k*], and linen manufacturers [*l*].

Row 6. Harvesting [*m* and *n*].

Row 7. Ploughing and sowing [*o*].

Pl. XII.—On the south side of the west wall immediately below the frieze is [A] a line of painted hieroglyphs ←, giving the name and titles of Amenemhat. The scenes are in eight rows of unequal height.

Rows 1 and 2. Vintage scenes [B and C]. (Hieratic inscriptions, Pl. xxi., 1, 2, held by the Scribes.)

Rows 3 and 4. Fishing and fowling [E-G].

Row 5. Department of fruits and herbs [H]. Department of meats [I]. Department of bread [J]. Department of beer [K].

Row 6. Attendants on the Lady Hotept bearing toilet utensils inscribed with her name [L]. Bakers [M and N].

Row 7. Musicians [O]. Confectionery [Q].

Row 8. Musicians [P]. Oxen fording the inundation [R].

False door. The inscriptions, which are much mutilated, give the usual funereal prayer, naming the gods Osiris and Anubis, for Amenemhat and Hotept respectively. These two personages are represented on either side of a table of offerings.

In the centre of the west wall, immediately below the frieze is [S] a line of painted hieroglyphs reading—



North Wall. (See Key plan H, and Pl. xiii.)

FRIEZE
A B
C
D
H G F E I
K J T V
L U W
N M X
P Q R S O Y

Scenes *(cont.)*

Immediately below the figure are two inscriptions [A and B] which read thus ←«« »»→, and which give the name and titles of Amenemhat. The scenes below are divided into seven rows.

Rows 1 and 2. Hunting in the desert with nets [C and D].

Row 3. Procession of naos containing statue of Ameni with attendants as in life. Priest offering incense, dancers and acrobats.

Rows 4 to 7. A procession of officers and servants of Amenemhat's household bringing cattle [L, M and N], and agricultural produce [J and K] to present to their lord [U], who is accompanied by five attendants [X and Y]. The procession is headed by the royal scribe, Bakt [T], who holds out to Amenemhat a papyrus roll with dated inscription [see Pl. xxi. 3], giving a brief *résumé* of the objects presented, and reading :—

1. *Rnpt* [XLII (?)] .... *ꜥꜣ* *dmd*
Year [42 (?)] .... asses, total

2. *ꜥn n mnmnt nt pr ḏt* *pr* [*t*] *m sꜣ*
writing of the cattle of the house of eternity come from the stalls.

3. *Rnpt* XLII *ṯt* (?) *n* (?) *ꜥn Ḫnmwnḫt sꜣ Bꜣkt*
Year 42 taken (?) by (?) the scribe Chnemunecht's son Bakt.

4. *dmd* [*ꜥꜣ* (?)] XXXM *iḥw* (?) MMM
total [asses (?)] 30,000 oxen, 3000.

5. *ḥsb mḏt nt pr ḏt* *mḏt nt ḥspt* *in*
reckoning of the stock farms of the house of eternity, the stock farms of the nome by

[*ꜥn stn*, &c. *Vide* the hieroglyphic inscription over the figure in Pl. xiii.]
[the royal scribe, Chnemunecht's son Bakt.]

East Wall. (See Key plan I, J, K, and Pl. xiv.-xvi.)

FRIEZE FRIEZE FRIEZE
B A C
D E F
G V I
H J
L K M Q R
N O W Y X S T
P U

Scenes (*cont.*)

Immediately below the frieze are three painted inscriptions.

1. A prayer for *percheru* offerings, and the name of Amenemhat [B].

2 and 3. Titles and name of Amenemhat [A and C]. The scenes are in six rows of unequal height.

Rows 1, 2 and 3. Wrestlers [D-J].

Rows 4 and 5. Soldiers [L-O] attacking a fortress [K]. Battle scene [Q-T].

Row 6. Pilgrimages to the two chief seats of the worship of Osiris. (1) Funereal barge towed by two ships in full sail, "voyaging against the stream to obtain the benefits of Abydos for the prince Amenemhat" [P]. (2) Harîm-boat towed by two ships with masts down "voyaging down the river to obtain the benefits of Dadu (Busiris) for the prince Amenemhat" [U].

South Wall. (See Key Plan L, M, and Pl. xvii. and xviii.)

FRIEZE				FRIEZE		
B	D		F	O	Q	R
			G			S
A	C	E	H	N	P	T
			I			U
J			K	V		W
L			M	X		Y

The wall paintings are divided into two portions by a black line running vertically from the frieze to the dado. Those on the left of this line are shown on Pl. xvii., those on the right on Pl. xviii.

Pl. XVII.—The scenes, arranged in six rows of nearly equal height, show priests and servants of the household performing services and bringing offerings to lay on the altar [C] before a large seated figure of Amenemhat [A]. Above him [B] are seven vertical lines of hieroglyphs giving his name and titles. Upon and before the altar are numerous offerings [C], and above is a long catalogue of them in three rows [D]. The procession of priests and household officers is headed by Amenemhat's son Chnemhotep [E], and above him, in a mutilated inscription, are inscribed his name and titles. Following Chnemhotep are two rows [H and I] of priests and officers, and above them is a horizontal line of hieroglyphs descriptive of the scene, and reading:—*sḫpt stpw ꜣpdw r ḥt ꜥꜣt n kꜣ-f ḥꜥ* ['*Imn*]*y mꜣꜥ ḫrw*, "Bringing choice joints and wild fowl to the great *hat* for his *ka*, the *ha*-prince, Ameni, justified." Above these two rows and to the right of the list of offerings are two short rows of priests [F and G]. The two bottom rows [J-M] show servants bringing offerings and men sacrificing oxen. Over the upper row [at J] is an inscription descriptive of the scene, reading:—*msb iwꜣ in sꜣw nw pr n ḏt r ḥt ꜥꜣt n kꜣ n imꜣḫ r-pꜥ ḥꜥ*, &c., '*I*[*mn*]-*ymḥꜥt*, &c., "Leading oxen by the herdsman of the house of eternity to the great *hat* for the *ka* of the veteran, the *erpa*-prince, the *ha*-prince, &c., A[men]iemhat, &c."

Pl. XVIII.—The scenes, arranged in six rows of nearly equal height, show priests and servants of the household performing services and bringing offerings to lay on the altar [P] before a large seated figure of Amenemhat's wife, Hotept [N]. Above her [O] are five vertical lines of hieroglyphs giving her name and titles. Upon and around the altar [P] are numerous offerings, and above, in two rows [Q] is given a name-list of them. The four upper rows to the right [R-U] show priests performing services and

Scenes (cont.)

household officers bringing offerings, and immediately beneath the name-list [Q] is a horizontal line of hieroglyphs descriptive of the scene, reading:—*sḥpt ỉn nb nfr r ḥt ꜥꜣt n kꜣ n ỉmꜣḫt nbt pr Ḥtpt mꜣꜥt ḫrw*, "Bringing all good offerings to the great *hat* for the *ka* of the worthy one, the lady of the house, Hotept, justified." The two lower rows [V-Y] show servants bringing produce and men sacrificing oxen. Over the upper row [at V] is a line descriptive of the scene, reading:—*sḥpt ỉnw nb nfr r ḥt ꜥꜣt n kꜣ n ỉmꜣḫt ḫr nt-s nbt pr Ḥtpt mꜣꜥ[t] ḫrw*, "Bringing all good produce to the great *hat* for the *ka* of the devoted one towards her city, the lady of the house, Hotept, justified."

Shrine.

(Plates XIX.-XX.; Key Plan, p. 19, N-T.)

Ceiling.

The ceiling is richly ornamented with parti-coloured squares similar to, but smaller than, those of the main chamber ceiling (see Pl. vi.). Along its centre and parallel to the axis of the tomb is depicted a beam painted yellow and grained red to imitate wood, upon which is the following inscription in a vertical line, painted in blue hieroglyphs:—



Frieze.

Painted khaker ornament with coloured squares below; and at the sides, forming a "framing" to the scenes, a narrow blue band, the ordinary diamond pattern, and coloured squares.

Dado.

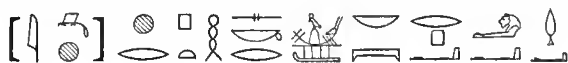
Immediately beneath the paintings are two bands of colour (2½ inches broad and red and yellow respectively) below which is a dado (2 feet 5½ inches in height), painted red and black so as to imitate rose granite.

Style of Painting.

The painting is finely executed on a well-prepared surface; the hieroglyphs, figures, &c., are admirably drawn, and show much detail. The colours are fairly preserved, though the paintings are now in a very mutilated condition.

Sculptures and Paintings.

East Wall (Key plan, p. 19, R, S, T). In the centre (R) there formerly existed a colossal figure of Amenemhat seated on a throne and carved out of the solid rock, at the foot of which were incised two lines of hieroglyphs, copied by Hay (*Brit. Mus. Add. MS.*, 29813, f. 86) and now much defaced, reading:—





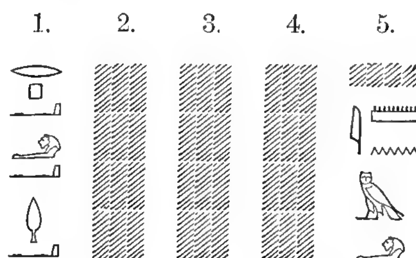
1. [*'Imꜣḫ*] *ḫr* — *Ptḥ skr* — *nb pt* — *r-pꜥ* — *ḥꜥ* — *ỉm-ꜥ*
   [Worthy] towards Ptah-Sokeris, lord of heaven, the *erpa*-prince, *ha*-prince, favoured by the (royal) hand,

2. [*'Imꜣḫ ḫr Ḥrw*] *ḫnt* [*Ḥbnw*] — *'Imny* — *mꜣꜥ ḫrw* — *nb ỉmꜣḫ*
   [Worthy towards Horus] within [Hebnu], Ameni, justified, possessing the reward of worth.

The whole of the body, arms, and legs of the statue have been destroyed. Above the head of it,

Sculptures and Paintings (*cont.*)

which is now much mutilated, were originally five vertical lines of hieroglyphs; of these only the following traces remain :—



Flanking this seated figure is, on the right-hand side, a statue of Amenemhat's wife (Key plan S). She is clothed in a long white garment, and wears bracelets and anklets. Her face and body are mutilated. At her feet is incised :—

'Imȝḫt ḫr 'Isír nbt pr Ḥtpt mȝ't ḫrw, "Devoted towards Osiris, the lady of the house, Hotept, justified."

On the wall above her head are four vertical lines of painted hieroglyphs (now much faded and mutilated), reading :—



(1) *'Imḫyt ḫr Ḥt-ḥrw*	*nbt Nfrw-(2)s*	*ḫr Pȝḫt*	*nbt St*
Worthy towards Hathor	lady of Neferus,	towards Pacht	lady of the (Speos) valley

ḫr	(3) *Ḥt-ḥrw m 'ryt*	*ḥmt-f*	*mr(4)t-f*	*sȝt ḥ'*	*nbt pr*
towards	Hathor in Arit,	his wife,	his beloved one,	the daughter of a *ha*-prince,	lady of the house,

Ḥtpt	*mȝ't ḫrw*
Hotept,	justified.

On the left-hand side of the colossal figure of Amenemhat is a statue of his mother (Key plan, T), of similar size and proportion to Hotept, clothed in the same kind of white garment, and likewise wearing bracelets and anklets. At her feet is incised :—

'Imȝḫt ḫr 'Isír nbt pr Ḥnw mȝ't ḫrw, "Devoted to Osiris, the lady of the house, Henu, justified."

Paintings (*cont.*)

On the wall above her head are four vertical lines of painted hieroglyphs (now much faded and mutilated), reading :—



(1) *'Imȝḫyt ḫr Ḥt-ḥrw* — Devoted towards Hathor,
nbt (2) *Nfrws* — lady of Neferus,
ḫr Pȝḫt — towards Paeht,
nbt (3) *St* — lady of the (Speos) Valley,
mt-f — his mother,
mrt-f — his beloved one,
sȝt (4) *ḥʿ* — the daughter of a *ha*-prince,
nbt pr — the lady of the house,
Ḥnwi — Henua,
mȝʿt ḫrw — justified.

North and North-west Walls (see Pl. xix. and Key plan N, O).

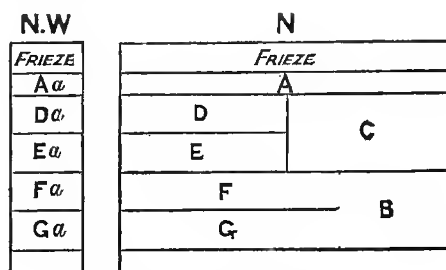


Diagram of Wall-Painting.

Immediately below the frieze is, on the North wall [see Diagram, A], a line of painted hieroglyphs, ←«, giving the prayer to Anubis for a good burial, and on the North-west wall an inscription [A*a*] reading : *'Imȝḫ ḫr ntr ʿȝ nb pt 'I[mn]y*, "Devoted towards the great god, lord of heaven, Ameni." The scenes, in four rows of nearly equal height [D, D*a*, E, E*a*, F, F*a*, G, G*a*], show priests performing services and bringing offerings to lay on the altar [B], as it were before the colossal statue of Amenemhat on the East wall. Above the altar, in two rows [C], is an inscription giving a brief tabulated *résumé* of the offerings (twenty-two in all), and a horizontal line of hieroglyphs descriptive of the scenes. This line reads: *S-ḫpt stwpt ȝpdw r ḥt ʿȝt n kȝ n ḥʿ 'I[mn]i mȝʿ ḫrw*, "causing to be brought choice joints (and) wild fowl to the great *hat* (shrine) for the *ka* of the *ha*-prince Ameni, justified."

Paintings (*cont.*)

South and South-west Walls (see Pl. xx. and Key plan, p. 19, P and Q).

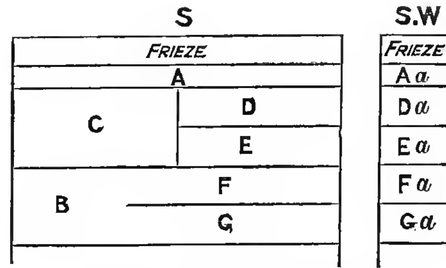


Diagram of Wall-Painting.

Immediately below the frieze is, on the South wall [A], a line of painted hieroglyphs ←, giving the *stn ḥtp di 'Isir* formula, and on the South-west wall [A*a*] an inscription reading: *'Imȝḫ ḫr 'Inp 'I [mn]i mȝʿ ḫrw*, "devoted towards Anubis, Ameni, justified." The scenes, in four rows of nearly equal height [D, D*a*, E, E*a*, F, F*a*, G, G*a*] show priests performing services and bringing offerings to lay on the altar [B], as it were before the colossal statue of Amenemhat on the East wall. Above the altar, in two rows [C], is an inscription giving a brief tabulated *résumé* of the offerings (twenty-two in all) and a horizontal line of hieroglyphs descriptive of the scenes. This line reads: *S-ḥpt inw nb nfr r ḥt ʿȝt n kȝ n ḥʿ 'I [mn] y mȝʿ ḫrw*, "causing to be brought all good products to the shrine for the *ka* of the *ha*-prince, Ameni, justified."

Additions and Corrections

ADDITIONS AND CORRECTIONS TO TOMB No. 2.

P. 30, l. 21. For "2 feet 6 inches" read perhaps "4 feet 6 inches": the base of the false door is 12½ inches from the ground (Hay).

P. 34. Inscription on the base of the statue. Hay's copy indicates *nb š[tȝyt]* (?), and does not confirm the restoration of the second line.

Pl. vi. For "wooden beam" read "band representing a wooden beam."

Pl. xii. Hay's copy shows the right-hand lower corner more complete: in the bottom row is one more ox's head and three men are standing in the canoe; of the figures only the central one is now perfect. In Rows 6 and 7 on the left the name of Hotept is upon two boxes and the mirror.

Pl. xiii. The blundered inscription at the top is correctly copied, but the net is placed too low. There should be a broad clear space between it and the heads of the figures, leaving room for the full height of the bows. On the left, over the first dog, there should be a gazelle in the net.

Most of the small inscriptions are in linear hieroglyphs. The names and titles of the officers can be found in the text, pp. 14-19.

Row 3. (?) :

Row 5. First figure on right . Bull fight, (?) (? *sḫȝt Ḥr*) Hay.

Row 6. : vertical line in fourth compartment (hieratic for).

Additions and Corrections (*cont.*)

Row 6-7. Left end. Building and figures complete in Hay's copy, viz.: Row 6. Architrave on the two columns, man standing before scribe seated at a table (?), division wall, man driving the asses. Row 7. Scribe standing on the corn heaped against the division wall, gate. See also Rosell. M. C. xxxiv. 2. The hieratic inscriptions on the granaries are also copied by Champollion (Notices, ii., pp. 431-2).

Behind the large figure, the boxes are [hieroglyphs] : the last object appears to be of the following form, [sign], upon a stout [sign], upon [sign]

The jars are labelled [hieroglyphs]

Pl. xiv. Top row. The groups are more complete in Hay's copy: that at the right-hand end has been cut short in the printing.

Rows 4-5. On comparison with Hay's two copies, many details appear to be missing or incorrect. The perpendicular lines of the fortress walls should not be carried down to the base: several daggers, girdle ties, an axe, &c., are missing.

Row. 6. Small inscription over funeral barge, read [hieroglyphs] (Hay).

Pl. xvi. The boats are more perfect in Hay's copy. In the middle of the fourth row a sheaf of arrows is lying on the ground, placed vertically between the archer and the man with a battle-axe.

Pl. xvii. A few details were more perfect in the descriptive table of the offerings; near the middle (17th line from left in lower row) read [hieroglyphs] (Hay).

Pl. xxi. 4. It may save trouble if I state that the position of this is not recorded.

TOMB No. 3.

TOMB OF THE [hieroglyphs] "ADMINISTRATOR OF THE EASTERN DESERT,"

[hieroglyphs] CHNEMHOTEP.

(FRONTISPIECE AND PLATES II., XXII.—XXXVIII.)

FORMER DESCRIPTIONS AND COPIES.

The tomb was first described by

JOMARD in 1798 (*Description de l'Egypte*, Tome iv., pp. 324);

BURTON copied the Great Inscription in 1825 (Brit. Mus. *Add. MS.* 25637, ff. 2, 4, and 73; and *Excerpta Hieroglyphica*, Pl. xxxii.); and later, in 1828, the tomb was described and several of the scenes were copied by the members of the Franco-Tuscan expedition under

CHAMPOLLION (*Papiers de Champollion* in Bibl. Nat.; *Monuments, Notices*, Tome ii., ff. 385-425; *Lettres écrits*, p. 42) and

ROSELLINI (*I Monumenti dell' Egitto e della Nubia* (Parte prima), Tome i., Tav. xxvi. and Tome ii., Tav. xxvi., xxxi., etc. (Parte seconda), Tome i., pp. 50-62, and *MSS.* in the University Library at Pisa). Small scale copies of the wall paintings and inscriptions, except those in the shrine, were made by

HAY in 1828, and copies of these were coloured for him by Dupuy in 1833 (Brit. Mus. *Add. MS.* 29813, ff. 15-20; *Add. MS.* 29847, ff. 59-62; *Add. MS.* 29853, ff. 392-465). Several of the scenes and inscriptions were copied by

WILKINSON in 1838 (*Manners and Customs of the Ancient Egyptians*, and *MSS.*). Small scale drawings of all the paintings and inscriptions, except those in the shrine, were also made by the members of the Prussian expedition under

LEPSIUS in 1842, and afterwards published in the *Denkmäler*, Abth. ii., Bl. 123-130.

At the time of the present survey the walls of the tomb were complete, but the scenes and inscriptions of the main chamber have suffered considerably since the time when Champollion and Hay made their copies in 1828. The Great Inscription, which forms the dado to the main chamber, was, in 1888 or 1889, much mutilated by a reckless thief, who removed or destroyed all the royal names; and all the colours of the paintings are much faded, owing, apparently, to the preparations used by former copyists to bring them out. The inscriptions and paintings in the shrine are much defaced.

TOMB No. 3.

Period : XIIth Dynasty. (VI. Usertsen II.)

Position : Northern Group. (Sketch Survey, Pl. ii. No. 3.)

NAME, RANK AND TITLES OF THE OWNER OF THE TOMB.

Name. Chnemhotep, sometimes also written , .

Rank. Administrator of the Eastern Desert and *Ha*-prince of Menat-Chufu.

Titles. (*a*) Civil:—

r-pʿ, "*Erpa*-prince": a title believed to imply a right of inheritance.

ḥʿ, "*Ḥa*-prince."

sʿḥw bìtì, "*Sahu* (treasurer ?) of the King of Lower Egypt."

smr wʿtì, "Confidential friend of the King."

rḫ stn, "Royal acquaintance" (also written in monogram), and *rḫ stn mꜣʿ*, "True royal acquaintance."

mr st ìbtt, "Administrator of the Eastern Desert."

ḥʿ m Mnʿt Ḫwfw, "*Ha*-prince in the town of Menat Chufu."

ḥʿ m pr wr, "*Ha*-prince in the great house."

.........? *wsḫt*, ...?......

ḥr dp ḥḳꜣw(?) *nb*, "Chief of all princes."

ìrì Nḫn (?) *n Gb*, "He who belongs to the double house (?) of Geb."

ḥr dp Nḫb, "Chief of the city of Necheb."

Titles—(*cont.*)

(*b*) Religious :—

mr ḥnw ntr, "Superintendent of the priests."

ḥn ntr Ḥrw, "Priest of Horus."

ḥn ntr 'Inpw, "Priest of Anubis."

wdb (?) *Ḥrw*, "*Udeb*-priest of Horus."

wdb (?) *Pꜣḫt*, "*Udeb*-priest of Pacht."

ḥr dp ỉꜣt ḥt ntr Pꜣḫt, "Chief of the offices in the temple of Pacht."

ḥr dp m ỉn ntrt ỉmt (?) *pr Pꜣḫt*, "Chief in bringing the goddess in the house of Pacht."

ḥr sštꜣ n md ntr, "Chief of the divine secrets."

sm ḫrp šndt nbt, "*Sem*-priest, master of all the tunics."

ḫr ḥb, "Lector."

CHNEMHOTEP'S PARENTAGE AND FAMILY.

Father.

Name, *Nḥrỉ*, Nehera.

Parentage, Son of *sbk-ʿnḫ*, Sebekanch, whose rank and titles are unknown.

Titles, *r-pʿ*, "*Erpa*-prince."

ḥʿ, "*Ha*-prince."

ḥkꜣ nwt mꜣt, "*Hak*-prince of the New Towns." (See below, p. 60, footnote 2.)

Mother.

Name, *Bꜣkt*, Bakt.

Parentage, Daughter of the *Hak*-prince of the Oryx or XVIth nome of Upper Egypt [i.e. *Ḫnmḥtp*, Chnemhotep [I.] and *St-ỉp*, Sat-ap, his wife. (See below, p. 82, Tomb No. 14.)]

Mother—(cont.)

Titles, *rtt-pꜥ(t),* "*Erpa*-princess."

ḥꜥtt, "*Ha*-princess."

Wife.

Name, *Ḫty,* Cheti.

Parentage, Daughter of an unnamed *Hak*-prince of the Jackal nome and *Ṯnt,* Thent, his wife.

Titles, *sꜣt ḥꜥ,* "Daughter of a *ha*-prince."

ḥꜥtt, "*Ha*-princess."

rḫt stn, "Royal acquaintance."

ḥn nṯr Ḥt-ḥrw, "Priestess of Hathor."

ḥn nṯr Pꜣḫt, "Priestess of Pacht."

nbt pr, "Lady of the house."

Second Wife.

Name, *Ḏꜣt,* Jat.

Parentage, Daughter of a woman named *Nṯrw,* Neteru.

Titles, *Sꜥḥtt,* "*Sahtet.*"

rḫt nb-s, "The acquaintance of her lord."

[*nbt pr,* "Lady of the house." See "List of Tombs," No. 4, on p. 7.]

Children.

[A.] Sons.

(*a*) By his wife Cheti :—

(1) *Nḫt,* Necht. *wr n ḫt-f dìdì nf ìꜥ Ḫꜥ-Rꜥ* "the eldest of his body, to whom was given the inheritance of Khara." He was an *r-pꜥ,* "*Erpa*-prince," and a *ḥꜥ,* "*Ha*-prince," and was created by Usertsen II. *Hak*-prince of the Jackal nome, made his *smr wꜥtì,* "confidential friend," and placed by him at the head of the Southern land, "according to the inheritance of his father's mother."

(2) *Ḫnmḥtp,* Chnemhotep. *ky wr,* "another (or the other) eldest." (? Necht and Chnemhotep may have been twins, or Necht may have died early and so left his second brother the eldest.) He was given his father's *Hak*-princedom of Menat-Chufu, one of his sisters at the same time receiving the *Hak*-princedom of a city named

Children—(*cont.*)

which may have been within the family possessions. Created by the King a *smr wʿti*, "confidential friend of the King," and *r ʿ st*, "Superintendent of the frontier."

(3) *Nḥri*, Nehera.

(4) *Nṯrnḫt*, Neternecht.

(*b*) By his second wife Jat :—

(5) *Nḥri*, Nehera.

(6) *Ḫnmḥtp*, Chnemhotep IV. (See Tomb No. 4, p. 7.)

[B.] Daughters.

(*c*) By his wife Cheti :—

(1) *Bꜣkt*, Bakt, a *ḥn nṯr Ḥt-ḥrw nbt ʿryt*, "Priestess of Hathor, Lady of Arit."

(2) *Ṯnt*, Thent, a *ḥn nṯr Pꜣḫt nbt st*, "Priestess of Pacht, Lady of the Valley."

(3) *Mrs*, Meres, *ḥn nṯr Ḥt-ḥrw nbt ʿryt*, "Priestess of Hathor, Lady of Arit."

(*d*) By his second wife Jat :—

(4) *Sꜣt-ip*, Sat-ap.

RELIGION.

Religion.

No representation of any divinity occurs in the tomb. Prayers are addressed solely to the two chief funereal gods, Osiris and Anubis.

The following deities are named in the inscriptions :—

'Isir nb Ḏdw, "Osiris, Lord of Dadu (Busiris)."

'Inpw dp dw-f im Wt nb Tꜣḏsr, "Anubis Upon his hill Within Ut, Lord of the Sacred Land."

Ḥrw, "Horus."

Religion—(*cont.*)

Ḥrw ḥ rḫt, "Horus, Smiter of the Rechit."

Pꜣḫt nbt St, "Pacht, Mistress of Set."

Gb, "Geb."

Sḫt (?) *nbt ḥb*, "Sechet (?), Mistress of sport."

OFFICERS OF CHNEMHOTEP'S ADMINISTRATION AND MEMBERS OF HIS HOUSEHOLD.

Officers and Members of Household.

The following list of officers is arranged in alphabetical order and not according to rank. Little is known of the various duties of the officers and servants here recorded beyond what can be gleaned from the inscriptions accompanying the figures. In each instance reference is given to the plate on which the officials are named.

* *'Iri......*(?), "Valet (?)."

Ḫnmḥtp, Chnemhotep. Pl. xxx.

iri ꜥt, lit. "Concerned with a department."

(1) *Mꜥkt*, Makt. Pl. xxix.

(2) *Nḥri*, Nehera. Pl. xxix.

iri ḫt, lit. "Concerned with things."

Ntrnḫt, Neternecht. Pl. xxix.

wbw, "Food-provider."

(1) *Nḫt*, Necht. Pl. xxxv.

(2) *Ḥp*, Hap. Pl. xxxv.

ꜥfti, "Packer."

Nḫt, Necht. Pl. xxix.

Officers and Members of Household (*cont.*)

ʿnw, "Scribe."

(1) *Ḫnmḥtp*, Chnemhotep. Pl. xxx.

(2) *Ḫty*, Cheti. Pl. xxix.

(3) *'Imny*, Ameni. Pl. xxix.

(4) *Nṯrnḫt*, Neternecht. Pl. xxx.

(5) *Mnṯḥtp*, Mentuhotep. Pl. xxx.

ʿnw wdḥw (?), "Scribe of the table."

Rnsb sꜣ Mnṯwḥtp, Renseb's son Mentuhotep. Pl. xxx.

ʿnw swnw (?), "Scribe of the barter."

Nḫt, Necht. Pl. xxx.

ʿn stn, "Royal scribe."

(1) *'Imny*, Ameni. Pl. xxx.

(2) *Ppy*, Pepi. Pl. xxx.

wʿrtw,

Ḥʿp, Hap. Pl. xxxv.

wʿryt,

Ḥtpt, Hotept, with—

Sꜣt-s Ḫty, "Her daughter Cheti," and—

Sꜣt-s Ḫnmnḫt, "Her daughter Chnemnecht." Pl. xxxv.

wḥʿ, "Fisherman."

(1) *Nṯrnḫt*, Neternecht. Pl. xxxv.

(2) *Ḥtp*, Hotep. Pl. xxxv.

(3) *'Intf*, Antef. Pl. xxxv.

Officers and Members of Household (*cont.*)

wḥm, "Repeater."

Nḫti ir n B3kt, "Nechta, born of Bakt." Pl. xxx.

ḫnti, "Baker."

'Id, Ad. Pl. xxix.

ḫtt pr,[1] "Maid house-messenger."

Ṯnt, Thent. Pl. xxxv.

ḫtt-pr nt 't ḥnkt, "Maid house-messenger of the department of offerings." Pl. xxxv.

k3ny, "Gardener."

(1) *Nfr-ḥtp*, Neferhotep. Pl. xxix.

(2) *Nṯrnḫt*, Neternecht. Pl. xxix.

(3) *Ḥtp*, Hotep. Pl. xxxv.

mn't, "Nurse."

Ḫtrwy, Chetrui. Pl. xxxv.

mr st, "Superintendent of the farmyard."

(1) *Nṯrnḫt*, Neternecht. Pl. xxxv.

(2) *Nḫti*, Nechta. Pl. xxxv.

(3) *Mry*, Meri. Pl. xxxv.

(4) *Ḫnmḥtp*, Chnemhotep. Pl. xxxv.

mr ['Jḫnti, "Superintendent of the inner chamber."

(1) *Ntrnḫt*, Neternecht. Pl. xxxv.

(2) *Ḫty*, Cheti. Pl. xxxv.

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1 The variants of this title indicate the general meaning of this hitherto unexplained word, connecting it with the word .

Officers and Members of Household (*cont.*)

mr ʿrʿ, "Superintendent of the warehouse."

(1) *H̱nmḥtp*, Chnemhotep. Pl. xxx.

(2) *Nṯrnḫt*, Neterneeht. Pl. xxx.

mr ʿrryt, "Superintendent of the hall of judgment."

Ḫty, Cheti. Pl. xxx.

mr iḥw, "Superintendent of the cattle."

Mry, Meri. Pl. xxx.

mr w, "Superintendent of lands."

(1) *ʿnkkw sꜣ Mꜣ*, Ankeku's son Ma. Pl. xxx.

(2) *Bbi*, Beba. Pl. xxx.

mr wḥʿ, "Superintendent of the fishermen."

(1) *Mnṯḥtp*, Mentuhotep. Pl. xxix.

(2) *ʿb-kmt*, Abkemt. Pl. xxxv.

mr ḫꜣ, "Superintendent of 1000 (head of cattle)."

H̱nmḥtp, Chnemhotep. Pl. xxx.

mr ḫntï. See above under *mr ʿḫntï*.

mr ḫnt, "Superintendent of the bakehouse."

H̱nmḥtp, Chnemhotep. Pl. xxx.

mr mrw, "Superintendent of canals." (Unnamed.) Pl. xxx.

mr mšʿ, "Captain of the host."

(1) *H̱nmḥtp sꜣ Nfr*, Chnemhotep's son Nefer. Pl. xxix.

(2) *ʾIw*, Au. Pl. xxx.

Officers and Members of Household (*cont.*)

mr nw, "Superintendent of the huntsmen."

Ḫty, Cheti. Pl. xxx.

mr pr, "Steward."

(1) *ʼIw sꜣ Nṯrnḫt*, Au's son Neternecht. Pl. xxx.

(2) *Ḫty sꜣ Bꜣkt*, Cheti's son Bakt. Pl. xxx.

(3) *Nfrỉ sꜣ Kkỉ*, Nefera's son Keka. Pl. xxx.

(4) *Nṯrwḥtp*, Neteruhotep. Pl. xxx.

(5) *Kkỉ sꜣ Nfrỉ*, Keka's son Nefera. Pl. xxx.

mr pr n v, "Superintendent of house of five."

ʼIwï, Auï. Pl. xxx.

mr pr n ḏꜣtt, "Superintendent of house of auditing."

(1) *Nḫt sꜣ Nḫtỉ*, Necht's son Nechta. Pl. xxxv.

(2) *Ḫnmḥtp sꜣ Nṯrwḥtp*, Chnemhotep's son Neteruhotep. Pl. xxx.

(3) *Ptḥʿnḫ sꜣ Ḫty*, Ptahanch's son Cheti. Pl. xxxv.

mr pr dꜣtt, "Steward of the nome."

Nṯrwḥtp, Neteruhotep. Pl. xxix.

mr pr n pr (*n* ?) *ḏt*, "Steward of the house of eternity."

ʼIwï, Auï. Pl. xxx.

mr pr n sḫt, "Superintendent of the house of the fields."

Nṯrnḫt, Neternecht. Pl. xxix.

mr rḫtï, "Superintendent of the washermen." (Unnamed.) Pl. xxix.

mr sʿht, "Superintendent of the treasures."

Bꜣkt, Bakt. Pl. xxx.

Officers and Members of Household (*cont.*)

mr sʿḥti, "Superintendent of the treasurers."

Snʿnḫ, Senanch. Pl. xxx.

mr sꜣ, "Superintendent of the gang."

Ntrnḫt, Neternecht. Pl. xxix.

mr sʿḳ, "Superintendent of the carpenters."

Ntrnḫt, Neternecht. Pl. xxix.

mr st, "Superintendent of the desert-land."

(1) *Nḫt*, Necht. Pl. xxxv.

(2) *Nḫt sꜣ Ntrnḫt*, Necht's son Neternecht. Pl. xxx.

mr ṯst, "Superintendent of the gangers." (Unnamed.) Pl. xxx.

mr.........?, "Superintendent of the weavers (?)."

Snbf, Senbef. Pl. xxx.

nfw, "Steersman."

Ḫnmwsʿnḫ, Chnemuseanch. Pl. xxix.

nti m srt, "Vice-magistrate."

(1) *Ḫnmḥtp*, Chnemhotep. Pl. xxx.

(2) *Bꜣḳt*, Bakt. Pl. xxx.

psšti, "[Mat-] spreader."

Wsrtsn, Usertsen. Pl. xxix.

rḫ nb-f, "Confidential friend of his master." Cf. the corresponding feminine *rḫ nb-s*, title of Jat, p. 43.

Nḫt, Necht. Pl. xxix.

sʿḥw, Sahu, Servant (?). Cf. the corresponding feminine *sʿḥtt*, title of Jat, p. 43.

(1) *Nḫt*, Necht. Pl. xxxv.

Officers and Members of Household (*cont.*)

(2) *Nṯrnḫt*, Neterneeht. Pl. xxxv.

(3) *Ḫnmḥtp*, Chnemhotep. Pl. xxix.

(4) *Ḥtprfw*, Hoteperfu. Pl. xxix.

s3w, "Herdsman."

(1) *Ḫnmḥtp*, Chnemhotep. Pl. xxx.

(2) *Ppy*, Pepi. Pl. xxx.

(3) *Ḫnmwnḫt*, Chnemuneeht. Pl. xxx.

s3w ʿ3w, "Donkey-herd."

Ḫnmwnḫt, Chnemuneeht. Pl. xxx.

s3w ʿwt, "Gazelle-herd." (Unnamed.) Pl. xxx.

šms[*w*], "Attendant."

ʿnkkw, Ankeku. Pl. xxx.

THE PRIESTS.

The Priests.

sm, "Sem-priest."

Ḥrw-m3ʿ-ḫrw, Hor-maaeheru. Pl. xxxv.

ḥn k3, "Ka-servant." (Unnamed.) Pl. xxxv.

sʿḥw nṯr, "Divine Sahu." (Unnamed.) Pl. xxxv.

wʿb, "Uab-priest."

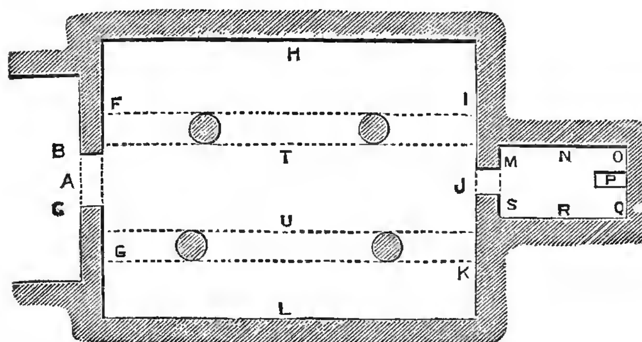
Ḫty, Cheti. Pl. xxix.

ḫr ḥb, "Lectors."

(1) *Nḫti*, Nechta. Pl. xxxv.

(2) *Ḥrw-m3ʿ-ḫrw*, Hor-maaeheru. Pl. xxxv.

GENERAL DESCRIPTION OF THE TOMB.



Key Plan.

ARCHITECTURAL FEATURES.

(See Frontispiece and Plates II., XXII., XXIII.)

Dromos.

Façade.

The tomb was approached in ancient times by a road or *dromos* (still distinguishable by the dark brown boulders ranged on either side), which extended down the slope of the hill from an open outer court to the edge of the cultivated land. The *façade* of the tomb is cut into the side of the hill, and presents an imposing architectural front. It consists of a "portico in antis," i.e. it has two columns and antae. The shafts of the column are polygonal, and stand on large circular bases slightly raised above the floor-level, and with rounded sides. The shafts taper slightly, are fluted the whole of their length, and are each surmounted by a plain square abacus, which projects beyond the upper periphery, but is of the same width as the lower diameter of the shaft. The architrave, which rests upon the abacus, is of the same width and without any architectural divisions. Its apparent supports on either wall are slightly projecting pilasters corresponding to the *antae* in a Greek temple: they are plain and of the same width as the architrave. Above the architrave and upheld by a narrow extension of the same pilasters there is a ledge of rock, somewhat resembling a cornice, the soffit of which is sculptured with false rafter-ends, laid flat but rounded below, and corresponding to the *mutules* of the Doric order (see Front elevation, Pl. xxii.). The upper part of the cornice is too much decayed to show the original form. The ceiling of the portico is of a curved section taking the form of a segmental barrel vault, which is placed at right angles to the axis of the tomb (see Longitudinal section, Pl. xxii.); the arch therefore springs from the architrave of the column on one side and from the wall which separates the portico from the principal chamber on the other. The portico is separated from the Main chamber by a wall 3 feet 4 inches thick, and in this a doorway is formed, the threshold of which is raised $5\frac{1}{4}$ inches. The door-posts and lintel (technically the "architrave of the door") project from the wall 1 inch, and are quite flat: on this surface is incised the inscription given in Pl. xxiv. Upon the jambs (i.e. in the thickness of the wall) are incised the two inscriptions figured in Pl. xxiv.: the soffit is plain. In plan the Main chamber is nearly symmetrical; it is lighted only from the doorway, and originally could be shut off from the portico by a door (no traces of which, except the pivot-hole for swinging it in, now remain) opening inwards. The roof was supported by four columns in two rows, which ran parallel to the axis of the tomb, and which divided the chamber into three aisles of nearly equal width. Of these columns, only a fragment (found at the bottom of the mummy-

Main chamber.

pit A) now remains. This fragment belonged to the lower part of one of the columns, and shows that they were polygonal (16-sided) and slightly fluted. They supported the plain architraves, from which spring three barrel vaults of a segmental section. The bases of the columns (traces of which still remain) were probably, like those of the portico, raised a few inches above the level of the floor, and with rounded sides. The shafts also appear to have tapered slightly, and to have been surmounted by a plain square abacus, which was of the same width as the diameter of the summit of the column. The floor of the chamber, which is well finished, is sunk 4¼ inches below the open outer court, and is descended into by three steps, 5½, 2½, 1½ inches high respectively. At the eastern end of the main chamber is the Shrine or Sanctuary, excavated deep in the rock. It is a small rectangular chamber, and is approached by a step (4¾ inches high, with edges chamfered) which projects out into the main chamber, and by a doorway in which were originally hung double doors opening inwards (see pivot-holes in plan, Pl. xxiii. A). This doorway is framed by doorposts and lintel, which project 1 inch from the wall but are quite flat: on this flat surface are incised the hieroglyphs given in Pl. xxxiii. The jambs and the soffit are plain. At the eastern end of the sanctuary was originally a figure of Chnemhotep seated on a throne, but the entire statue has now been cut away and only a portion of the throne remains. The floor is well finished, and is of the same level as that of the main chamber. Crossing the south aisle of the main chamber are the openings of two Mummy-pits; one near the western end (see plan, Pl. xxii., B), the other in the middle (*l.c.* A). For details of the mummy-pit B see Pl. xxiii., Figs. 1, 2, and 3.

Shrine.

Mummy-pits.

INSCRIPTIONS.

Exterior Inscription

Exterior Inscription (see Key plan, A, B, C, and Pl. xiv.).—On the door-posts and lintel of the entrance to the main chamber is an incised hieroglyphic inscription of fourteen lines, giving a list of the festal days on which services of funereal offerings called *percheru* are to be performed, accompanied by a prayer to the visitor to give offerings, and the name and titles of Chnemhotep. The flat surface of the door-posts and lintel was originally painted pink and splashed with black, dark red, and green, so as to imitate rose granite, the incised hieroglyphs being picked out in green. The text of this inscription has been published by Champollion (*Monuments, Notices*, tome ii., fol. 386) and by Lepsius (*Denkmäler*, Abth. ii., Bl. 123). On the lintel are nine lines (one vertical, the rest horizontal), giving a list of the festal days on which services of funereal offerings called *percheru* are to be performed, together with the name and titles of Chnemhotep.[1]

The festal days noted are the following :—

dp rnpt, "new year."

Dhwtï, "Thoth" (19th of the month Thoth).

prt mnw (30th of the month).

pꜣtï (?) xii (1st of the month).

[1] These titles are repeated on the door-posts, see next page.

Exterior Inscription (*cont.*)

ḥb wr, "the great feast."

rkḥ ˁ3 šr, "of the great and little heat."

ỉbd XII, "the twelve monthly feasts."

......XII, "the twelve half-monthly feasts."

ˁḥˁ ỉrï (29th of the month).

s3d XII, "the twelve *sad* feasts" (17th of the month ?).

ḫn, "the festival of transport."

sšpt ỉtr, "the festival of the receiving of the river (inundation)."

prt spdt, "the festival of the coming forth of the star Sothis."

prt sm (4th of the month).

ḥt ḫ3w (5th of the month).

VI-*t* XII, "the 12 feasts on the 6th day of the month."

šdt šˁ, "at the strewing of the sand (?)." Cf. in Pl. XXV.

V *hrw rnpt*, "of the 5 days over the year."

ḥb nfr dp dw, "the good feast of the mountain."

w3g, "feast of Uag" (18th of Thoth).

Dḥwtï (?) probably to be read with the preceding Uag.

wḥˁt ˁ3t šrt, "the feasts of the greater and lesser catching."

rnpt ˁ3t šrt, "the festivals of the great and little year."

On the northern door-post are two vertical lines. Line 1 gives the usual *stn dỉ ḥtp 'Isỉr* formula. Line 2 gives the titles of Chnemhotep, as follows :—

rpˁ	*ḥˁ*	*ḥr sšt3 m ḳdt ḫnt . . . ỉst Ḥrw*	*ḥˁ*
The *erpa*-prince,	the *ha*-prince,	Chief of the secrets in the . . . place of Horus,	the *ha*-prince,

Nḥrỉ s3	*Ḫnmḥtp*
Nehera's son	Chnemhotep.

Exterior Inscription *(cont.)*

On the southern door-post are two vertical lines. Line 1 gives the *stn dỉ ḥtp 'Inp* formula. Line 2 the following titles of Chnemhotep :—

rpʿ	*ḥʿ*	*mr st ỉbtt*	*wdb Ḥrw*
The *erpa*-prince,	the *ha*-prince,	the administrator of the Eastern desert,	*udeb*-priest of Horus,

wdb Pꜣḫt	*Nḥrỉ sꜣ*	*Ḫnmḥtp*	*ms n Bꜣḳt*
udeb-priest of Pacht,	Nehera's son	Chnemhotep	born of Bakt.

Inscriptions on the Jambs of Doorway.

Inscriptions on the Jambs of Doorway (see Key plan, D, E, and Pl. xxiv. A and B).—These inscriptions, consisting of two vertical lines (one on either jamb of the doorway), are an address to visitors. The surfaces of the jambs have been painted, like the door-posts and lintel, to resemble rose granite, and the hieroglyphs, which are incised, have been picked out in green. The two inscriptions have been published in *Champollion, Notices,* tome ii., p. 386, and by Lepsius (*Denkmäler*, Abth. ii., Bl. 123 f.). The following is a transliteration and translation of them :

(1) On the left-hand jamb :—

mrw ʿnḫ sn	*msḏḏw mt*	*ḏd sn*	*ḫꜣ m tꜣ ḥḳt*	*ỉḥw ꜣpdw*
Those who love their life,	who hate death,	let them say,	Thousands of bread and beer,	oxen and fowl,

n	*Ḫnmḥtp*
to	Chnemhotep.

(2) On the right-hand jamb :—

mrw wꜣḥ dp tꜣ	*sbt r ỉmꜣḫ*	*ḏd sn*	*pr ḫrw*
Those who love length of life upon the earth,	being brought to the state of *amakh*,	they say,	*percheru*

tꜣ ḥḳt	*ỉḥw ꜣpdw*	*n kꜣ n*	*ḥʿ*	*Ḫnmḥtp*
offerings of bread and beer,	oxen and fowl,	to the *ka* of	the *ha*-prince	Chnemhotep.

Architrave Inscriptions

Architrave Inscriptions (see Key plan, T, U, Pl. xxiv.).—On the two architraves of the main chamber are four inscriptions, giving the prayer for *percheru* offerings and several of the titles of Chnemhotep. The architraves have been painted to resemble rose granite, and the hieroglyphs have been painted in green. The text of the four inscriptions, of which the following is a transliteration and translation, has been published by Lepsius in the *Denkmäler*, Abth. ii., Bl. 123 g.

(1) Northern architrave.

(*a*) Western half, reading from right to left :—

[*Pr ḫrw*] *ỉḥw ꜣpdw*	*šs mnḫ*	*s-ntr*	*n kꜣ*	*ỉmꜣḫy ḫr 'Isỉr*
[*Percheru*] offerings of oxen and wild fowl,	linen	and incense	to the *ka*	[of] the long serviced towards Osiris,

nb Ḏꜣdw	*r-pʿ*	*ḥʿ*	*mr ḥnw nṯr*	*Nḥrỉ sꜣ Ḫnmḥtp*
lord of Dadu,	the *erpa*-prince,	*ha*-prince,	Superintendent of the priests,	Nehera's son Chnemhotep,

nb ỉmꜣḫ
possessing the reward of worth.

Architrave Inscriptions (*cont.*)

(*b*) Eastern half, reading from left to right:—

[Pr ḫrw, etc. / *n kȝ imȝḫy ḫr 'Inp dp dw-f]* / *im Ut*
[*Percheru* offerings, etc., to the *ka* of the long serviced towards Anubis, upon his hill] within Ut,

nb Tȝḏsr / *imȝḫy* / *ḥꜥ* / *Ḫnmḥtp* / *mȝꜥ ḫrw*
lord of the Sacred Land, the long serviced one, the *ha*-prince, Chnemhotep, justified.

(2) Southern architrave.

(*a*) Western half, reading from right to left:—

Pr ḫrw, etc. / *n kȝ n* / *imȝḫy* / *ḫr* / *Ḥrw* / *hi rḫyt*
Percheru offerings, etc. . . to the *ka* of the long serviced towards Horus, the smiter of the Rechit,

rpꜥ / *ḥꜥ* / *sꜥḥw biti* / *smr wꜥti* / *Nḥri sȝ* / *Ḫnmḥtp*
the *erpa*, the *ha*-prince, royal *sahu*, privy councillor, Nehera's son Chnemhotep,

nb imȝḫ
possessing the reward of worth.

(*b*) Eastern half, reading from left to right:—

Pr ḫrw, etc. / *n kȝ n* / *imȝḫy ḫr Pȝḫt* / *nbt St*
Percheru offerings, etc. . . to the *ka* of the long serviced towards Pacht Lady of the (Speos) Valley,

r-pꜥ / *ḥꜥ* / *mr st ibtt* / *Nḥri* / *sȝ* / *Ḫnmḥtp*
the *erpa*-prince, the *ha*-prince, administrator of the Eastern desert, Nehera's son Chnemhotep.

The Great Inscription

THE GREAT INSCRIPTION (see Pl. xxv., xxvi.).—This inscription, consisting of 222 vertical lines, is incised upon the dado which runs round the walls immediately beneath the paintings of the main chamber.[1] This dado has been painted dull rosy red, then splashed with darker red, black, and green in order to imitate rose granite, and the hieroglyphs have been picked out in green. They are roughly cut and painted. The inscription was copied by Burton in 1826, and published by him in 1830 (*Excerpta Hieroglyphica*, Pl. xxxiii., xxxiv.); it has also been copied by Hay (*Brit. Mus. Add. MS.* 29813 f. 83-84, and *Add. MS.* 29847 f. 59-62); by Champollion in 1828 (*Monuments, Notices*, tome ii. p. 418-422); by Wilkinson (*MSS.* in possession of Sir Vauncey Crewe, vol. iii. f. 1-4; by Lepsius in 1842 (*Denkmäler*, Abth. ii. Bl. 124, 125, and 130); and by Brugsch in 1856 (*Monuments Egyptiens*, Pl. 15-17). Several reprints of the text have been made, and translations have been given by Brugsch (*Histoire d'Egypte*, 1st edition, pp. 58, 59, and *Geschichte Ægyptens*, ed. 1877, pp. 139-143 and 149-150); by Birch (*Records of the Past*, vol. xii., pp. 65-76); by Maspero (*Recueil de Travaux*, &c., vol. i., pp. 161-169); and by Krebs (*De Chnemothis Nomarchi inscriptione Ægyptiaca commentatio*, Berlin, 1890).

The inscription contains many unquestionable blunders of the scribe: such are for in line 30 (compare also S.B.A. Proceedings, xii. p. 263), as well as ill-formed hieroglyphs. It is especially faulty and difficult to understand from line 199 to line 220.

ARGUMENT.

In lines 1-13 the name of the maker of the tomb is given and the purpose which it was intended to fulfil.

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[1] The inscription is interrupted by the "false door."

The Great Inscription (*cont.*)

The Biography of Chnemhotep [II.] follows. Lines 13-24 explain how, in the 19th year of Amenemhat II.'s reign, he obtained the princedom of Menat-Chufu, by descent from his maternal grandfather [Chnemhotep I.] This leads on to an account of the installation of [Chnemhotep I.] by Amenemhat I. in the princedom of Menat-Chufu, in the sub-nome of Dut-Herw (lines 24-46), and later in the Oryx nome (lines 46-53). The inscription goes on to relate that [Chnemhotep I.] was succeeded by his eldest son Necht, the uncle of Chnemhotep [II.]. We are then told of Chnemhotep's [II.] parentage and birth. This introduces us to an account of his installation into his inheritance (lines 71-79), his acts as prince (lines 79-99), the honours accorded to him by the King (lines 99-120), the royal favours shown also to his eldest sons Necht [II.] (lines 121-150), and Chnemhotep [III.] (lines 150-160). His filial piety is then noted (lines 161-169), and the text reverts to the subject of the tomb, and shows that Chnemhotep [II.] had, in that, followed the example of his father Nehera (lines 170-184), whose career is summarised (lines 184-192). A section follows (lines 192-221) relating to the monuments of Chnemhotep [II.]

The inscription terminates with the name of the contractor for the tomb.

A.

The Maker of the Tomb.

The maker of the Tomb and the object which he intended it to fulfil (Lines 1-13).

1. *R-pꜥ* — *ḥꜥ* — *rḫ stn* — *mrrw nṯr-f* — *mr* |
The *erpa*, the *ha*-prince, the royal acquaintance, whom his god loved,[1] administrator

2, 3. *st ỉbtt* — *Nḥrỉ sꜣ Ḫnmḥtp* — *mꜣꜥ ḫrw* | — *ỉr n sꜣt ḥꜥ*
of the Eastern desert, Nehera's son Chnemhotep, justified, born of the daughter of a *ha*-prince,

4. *nbt pr* — *Bꜣḳt,* — *mꜣꜥ[t] ḫrw* | — *ỉr-nf m mnw-f*
the lady of the house, Bakt, justified. He made (this tomb) as his monument,

His Intention.

5. *sp-f dp m s-mnḫ* | *nt-f* — *s-rwd-f rn-f n nḥḥ* |
its (or his) prime quality (or purpose) being in adorning his city,[2] that it (or he) might establish his name to eternity

6, 7. *s-mnḫ-f sw n ḏt* — *m ỉs-f* | *n ḫr-nṯr*
[and] make it endure for ever, as (or in) his chamber of the necropolis (*cher-neter* or god-land),

8. *s-rwd-f rn n ḳnbt-* | *f* — *s-mnḫ ḫft ỉꜣt-sn* |
[also] that it (or he) might establish the name of his staff, being arranged according to their rank,

9-11. *mnḫw* — *ỉmw-ḫn-* | *f* — *ṯn-nf ḫnt mrt-* | *f*
the established ones, his household [-officers] whom he promoted from among his serfs,

12, 13. *ỉꜣt nbt ḫrpt-* | *nf* — *ḥmwt nbt mỉ ḫpr-* | *s*
every office that he undertook, all craftsmen according to their several occupations.[3]

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[1] I.e. whom the *King* loved.

[2] Or, "as his first action after his province had been confirmed to him (?)."

[3] Literally, "as they happened."

Ancestry of Chnemhotep

B.

BIOGRAPHY OF CHNEMHOTEP [II.].

I. Explaining how Chnemhotep II. obtained the Princedom by descent from his Maternal Grandfather[1] (Lines 13-24).

14.	*R-f ḏd-f*	*iw rdi-n wi* |	*ḥn n Ḥrw*	*ḥkn m mꜣʿt*
	His mouth, it says,	it was that placed me,	the majesty of (the King) Horus,	praised (?) in truth,
15.	*nb štꜣ* (?) *nb ʿrʿ* (?)	*ḥkn m* | *mꜣʿt*	*Ḥrw* (?) *nb*	*mꜣʿ ḫrw*
	possessor of the two realms,	praised (?) in truth,	(victorious) hawk of gold,	justified,
16.	*stn biti*	(*nb-kꜣw-Rʿ*)	*sꜣ Rʿ* |	(*Imn-m-ḥꜣt*)
	King of Upper and Lower Egypt,	"Gold of the *kas* of Ra,"	son of Ra,	Amenemhat II.,

17.	*di ʿnḫ*	*didi*	*wꜣs*	*mi Rʿ ḏt*	*r* | *r-pʿ*
	giver of life,	stability [and]	power,	like Ra eternally,	to [the position of] an *erpa*,

18.	*ḥꜣ*	*mr st ibtt* |	*wdb* (?) *Ḥrw Pꜣḫt*	
	ha-prince,	administrator of the Eastern desert,	*udeb*-priest of Horus and Pacht,	[and]
19, 20.	*r iꜣt* | *itf mt-i*	*m* | *Mnʿt* (*Ḫwfw*)	*s-mn-nf* |	
	to the inheritance of the father of my mother	in the town of Menat-Chufu.	He established	
21, 22.	*ni*	*wḏ rs*	*s-mnḫ-* | *nf mḥti*	*mi pt*
	for me	the southern landmark [and]	fixed the northern one,	[firm] like heaven,[2]
23, 24.	*pšs-* | *nf itr ʿꜣ*	*ḥr iꜣt-* | *f*		
	[and] he divided the great river (-valley ?[3])	down its middle.		

II. Installation of his Maternal Grandfather[4] (Lines 24-53).

(a) In the nome of the "Rock of Horus" (Lines 24-46).

25, 26.	*mi iryt n itf* | *mt-i*	*m dpt-* | *r prt m r*		
	Like as was done to the father of my mother,	by the order which issued from the mouth		
27.	*n ḥn n* |	*Ḥrw*	*wḥm mswt*	*nb štꜣ* (?) *nb ʿrʿ* (?)
	of the majesty of (the King)	Horus,	repeating births,	possessor of the two realms (?),
28.	*wḥm mswt* |	*Ḥrw nb*	*ms* (sic)	*stn biti*
	repeating births,	hawk of gold,	birth (*sic*),	King of Upper and Lower Egypt,

29.	(*s-ḥtp-ib-Rʿ*)	*sꜣ Rʿ*	(*'Imn-m-ḥꜣt*)	*di ʿnḫ*	*didi*
	"Pacifying the heart of Ra,"	son of Ra,	Amenemhat I.,	giver of life,	stability,

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[1] In the year 19 of Amenemhat II., see below, line 78.

[2] I.e. firm like heaven upon its four supports—a constant simile.

[3] See note on line 51.

[4] This person, who is not named, must be identical with Chnemhotep I. of Tomb No. 14.

Ancestry of Chnemhotep (*cont.*)

30. *wꜣs* — *mi Rꜥ dt* — *[r [1]]di-f sw r* — *r-pꜥ*
power, like Ra eternally, [in that] he placed him to [the position of] the *erpa*,

31. *ḥꜥ* — *mr st | ibtt* — *m* — *Mnꜥt (Ḫwfw) |*
ha-prince, administrator of the Eastern desert in the town of Menat-Chufu;

32, 33. *s-mn-nf wḏ rs* — *s-mnḫ | mḥti* — *mi pt*
establishing for him the southern landmark [and] making firm the northern one like heaven,

34. *pšš-nf itr ꜥꜣ |* — *ḥr ꜣt-f* — *gs-f ib*
[and] dividing for him the great river (-valley [2]) down its middle, [apportioning] its eastern half

35, 36. *n Dwt (?) Ḥrw [3]* — *r-mn m st ibtt |* — *m it ḥn-f*
to the nome of the "Rock of Horus," reaching to the Eastern desert. Whereas his majesty came

37, 38. *dr-f isft |* — *ḫꜥw* — *m Tm |* — *ḏs-f*
that he might abolish wrong, gloriously appearing even as the god Tum himself;

39, 40. *s-mnḫ-f gmt- | nf wst* — *ṯtt nwt | m snt-s*
that he might set right that which he found ruined [and] that which one city had taken from its sister (city);

41-43. *di-f rḫ nwt | tꜣš-s r nwt* — *s-mnḫ | wḏw-sn |* — *mi pt*
that he might cause one city to know its boundary with another city: establishing their landmarks as heaven;

44. *rḫ mw-sn* — *r | ntt m ꜥnw (?)* — *s-ip*
reckoning their waters according to that which was in the writings, apportioning

45, 46. *r | ntt m iswt* — *n ꜥꜣt n | mrr-f mꜣꜥt*
according to that which was in antiquity, of the greatness of his love of right.

(*b*) In the Oryx nome (Lines 46-53).

47. *ꜥḥꜥ-n rdi-nf sw |* — *r* — *r-pꜥ* — *ḥꜥ* — *im-ꜥ (?)*
He arose and placed him to [the position of] an *erpa*, *ha*-prince, favoured by the (royal) hand (?),

48, 49. *ḥr dp ꜥꜣ n Mꜣḥḏ* — *| s-mn-nf wḏw |* — *rs m tꜣš-f*
great chief of the Oryx nome. He set up the landmarks: the southern one as his boundary

50, 51. *r | Wnt* — *mḥti-f* — *r ʾInpw (?)* — *pšš- | nf*
to the Hare nome, his northern one [as his boundary] to the Jackal nome; he divided

52, 53. *itr ꜥꜣ [4]* — *ḥr ꜣt- | f* — *mw-f,* — *ꜣḥ[t]-f* — *isr-f |* — *šꜥ-f*
the great river (-valley) down its middle, its water, its field, its wood, its sand,

r-mn m st imntt
as far as the Western desert.

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[1] In the original text: [sign], but this is unmistakably an error on the part of the scribe. Compare p. 56.

[2] See note on line 51. [3] Some would read "horizon of Horus," *ꜣḫwt Ḥrw*, but the sign on the original is [sign].

[4] Or, "apportioning to him the Nile at his back, his waters, his fields, &c.," and similarly in the corresponding passages, lines 32, 33, 44; but the meaning "Nile-valley" for [hieroglyphs], if only it is permissible, gives much the best sense.

Ancestry of Chnemhotep (*cont.*)

III. [CHNEMHOTEP I.] IS SUCCEEDED BY HIS SON NECHT IN MENAT-CHUFU (Lines 54-62).

54, 55.	*rdi-nf sꜣ-f*	*wr-f*	*Nḫt* |	*mꜣʿ ḫrw*	*nb imꜣḫ*
	He[1] appointed his son,	his eldest,	Necht,	justified,	possessing the reward of worth.

56, 57.	*r ḥkꜣ iʿt-* | *f*	*m Mnʿt (Ḫwfw)* |	*m ḥst ʿꜣt* |
	to the princedom (namely) his inheritance	in the town of Menat-Chufu	by the great favour

58, 59	*nt ḫr stn,*	*m wḏt prt* | *(m) r*	*n ḥn n*
	of the King,	by the command which issued from the mouth	of the majesty of (the King)

60.	*Ḥrw*	*ʿnḫ mswt* |	*nb štꜣ (?) nb ʿrʿ (?)*	*ʿnḫ mswt*	*Ḥrw (?) nb*
	Horus,	life of births,	possessor of the two realms,	life of births,	(victorious) hawk of gold,

61.	*ʿnḫ ms(wt)*	*stn biti* |	*(Ḫpr-kꜣ-Rʿ)*	*sꜣ Rʿ*	*(Wsrt-sn)*
	life of births,	King of Upper and Lower Egypt,	Cheper ka-Ra,	son of Ra,	Usertsen I.,

62.	*di ʿnḫ* |	*ḏiḏi*	*wꜣs*	*mi Rʿ ḏt*
	giver of life,	stability [and]	power,	like Ra eternally.

Parents of Chnemhotep.

IV. PARENTS OF CHNEMHOTEP (Lines 62-71).

63, 64.	*sʿḥ-i dp* | *n mswt-i*	*wḏꜣ* | *mt-i r*	*rtt-pʿ[t]* |
	I was a noble directly from my birth,	proceeded my mother to [the position of]	an *erpa*-princess,

65, 66.	*ḥʿtt*	*m sꜣt ḥkꜣ* |	*n Mꜣḥḏ*	*r Ḥt*
	ha-princess,	as the daughter of the *hak*-prince	of the Oryx nome	to the palace (?) of

67.	*(s-ḥtp-ib-Rʿ)* |	*di ʿnḫ*	*ḏiḏi*	*wꜣs*	*mi Rʿ ḏt*	*r ḥmt* |
	Amenemhat I.,	giver of life,	stability [and]	power,	as Ra eternally;	to be wife

68, 69.	*n r-pʿ*	*ḥʿ*	*ḥkꜣ nwt* | *mꜣt*[2]	*mꜣt n stn*[3]
	of the *erpa*-prince,	*ha*-prince,	*hak*-prince of the New towns,	*mat* of the King of Upper Egypt,

70, 71.	*imt* | *n biti*	*r sʿḥ-f n mr nt* |	*Nḥri*	*mꜣʿ ḫrw*
	amt of the King of Lower Egypt	for (?) his office of town governor,	Nehera,	justified,

nb imꜣḫ
possessing the reward of worth.

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[1] I.e. Chnemhotep I. (or the King, but hardly the same King Amenemhat I.).

[2] A title known only from this passage, but evidently closely connected with that of [hieroglyphs] "Governor of the New towns," which is found at Tehneh (14 miles north) and at Sheikh Said (15 miles south). Neka-anch at Tehneh was the earliest of these governors that we know of (end of IVth Dynasty); Ur-arna at Sheikh Said comes next (Vth Dynasty ?); and lastly, Imhotep at Sheikh Said (VIth Dynasty). Nehera was probably a successor of these, and others may be found in the course of the survey.

[3] This title is assumed also by Chnemhotep II. (see Pl. xxxiii.). The meaning is very obscure, but as [hieroglyphs] means "granite," which was found at the southern extremity of Upper Egypt, and [hieroglyphs] is otherwise only known as the name of an important locality in Lower Egypt on the north-eastern frontier (discovered by Mr. Petrie at Nebesheh), it may be that the phrase implies two extremities, A and Ω as it were. Similar phrases are not uncommon —eyes of the King of Upper Egypt, ears of the King of Lower Egypt, &c. It is hardly necessary to warn the reader that they do not imply the existence of two kings, but refer only to one king in his double capacity.

History of Chnemhotep.

V. History of Chnemhotep [II.].

(1) His Installation into the Inheritance (Lines 71-79).

72.	*in wỉ | stn bỉtỉ*	*(Nb-kꜣw-Rꜥ)*	*dỉ ꜥnḫ*
	Raised (?) me the King of Upper and Lower Egypt,	"Gold of the *kas* of Ra,"	giver of life,

73.	*dd*	*wꜣs |*	*mỉ Rꜥ dt*	*m sꜣ ḥꜥ*	*r ỉꜥt |*
	stability,	[and] power,	like Ra eternally,	as the son of a *ha*-prince,	to inherit

74, 75.	*ḥꜣkt ỉtf mt-ỉ*	*n ꜥꜣt | n mrr-f mꜣꜥt*
	the princedom of the father of my mother	of the greatness of his love of right; [verily]

76, 77.	*Tm | pw ds-f*	*(Nb-kꜣw-Rꜥ)*	*dỉ ꜥnḫ |*	*dỉdỉ*	
	he was the god Tum himself,	[is] Amenemhat II.,	giver of life,	stability,	[and]

78.	*wꜣs*	*fw ỉb-f mỉ Rꜥ dt*	*dỉ-nf wỉ |*	*r*
	power,	may his heart be widened as that of Ra eternally.	Placed he me	to [the position of]

79.	*ḥꜥ*	*m rnpt* XIX	*m | Mnꜥt (Ḫwfw)*
	a *ha*-prince	in the year 19	in the town of Menat-Chufu.

(2) His Acts (Lines 79-99).

80-82.	*ꜥḥꜥ-n s-mnḫ- | nỉ s[ỉ]*	*ꜥḥꜥ-s ḫpr | m ḫt nbt*	*s-rwd- | nỉ rn n ỉtf-ỉ*
	I arose and made it rich [and]	its stores of all things grew.	I caused to flourish the name of my father,

83, 84.	*s-mnḫ-nỉ ḥt- | kꜣw ỉrw*	*šms-nỉ twt- | ỉ*	*r ḥt-nṯr*	*s-mꜣꜥ-nỉ nsn |*
	I established the chapels of his *kas*,	I conducted my statues	to the temple,	I offered them

85, 86.	*pꜣt-sn*	*tꜣ*	*ḥḳt*	*ḳbḥ*	*ỉrp*	*s-nṯr |*	*wꜥbt*
	their offerings,	bread,	beer,	water libations,	wine,	incense,	[and] pure flesh.

87-89.	*s-ỉp-n[ỉ] ḥn kꜣ*	*s-mnḫ-nỉ |*	*sw m [ꜣ]ḥt mrt |*	*wḏ-nỉ | pr ḫrw*
	I appointed a *ka*-servant,	I endowed him	with lands and serfs.	I decreed the *percheru* offerings

90.	*m ḥb nb | n ḫr-nṯr*	*m dp rnpt* [1]
	at every feast of the *cher-neter* (necropolis),	at the feast of the beginning of the year,

91.	*wp rnpt*	*rnpt ꜥꜣt |*	*rnpt šrt* (?)
	the feast of the opening of the year,	the feast of the long year,	the feast of the short year,

92.	*ꜥrḳ rnpt |*	*ḥb wr*	*m rkḥ ꜥꜣ |*
	the feast of the last day of the year, [and]	the great feast,	at the feast of the great heat,

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[1] Prof. Brugsch supposes these years to be the solar year of 365¼ days and the lunar year of 354 days respectively: in agreement with Prof. Krall we believe the solar and lunar years as modified for practical measurement of time to be more probable. See S.B.A. Proc. xiv. p. 260. The year of 360 days seems to be the most ancient, and it is possible that the reckoning with 5 extra days or "long year" had only recently been adopted. The questions involved are many, and answers to them are not yet to be found with certainty.

History of Chnemhotep *(cont.)*

93, 94. *m rkḥ šr* — *m* v *ḥrw* | *rnpt* — *m šḏt šꜥw* |
at the feast of the little heat, at the feast of the five days added to the year,[1] at the feast of the throwing (?) of the sand,

95, 96. *m ìbd* xii — .....*nt* xii — *ḥb* | *nb n dp tꜣ*
at the twelve monthly feasts, at the twelve half-monthly feasts, at every feast of the living [and]

97, 98. *nfr dp dw* — *ìr grt* | — *ḥn kꜣ r*[*m*]*ṯ nbt* | — *ḫnnt*[*ì*]*-sn st*
of the blessed dead. Moreover, as to a *ka*-servant or any person who disarranges them,

99. *ìn wn-nf* — *ìn* | *wn-n sꜣ-f ḥr nst-f*
may he cease to exist, may his son cease to exist upon his seat.

(3) Royal Honours (Lines 99-120).

100-102. *wr* | *ḥst-ì m stp-sꜣ* — *r smr wꜥti* | *nb* — *ṯn-nf-wì* | *ḫnt*(*w*) *sꜥḥw-f*
Great was my praise in the palace more than any courtier. He (the King) promoted me from amongst his nobles

103-4. [*ḫpr* ?]*-kwì* | *ḫr ḥꜥt wnw* | *ḫr ḥꜥt-ì* — *ìꜥb-n* |
until I attained a place in front of those who had been in front of me. [When] were collected(?)

105-8. *ḳnbt nt ꜥḥꜥ* | — *r dìt ḥstì* (?)[2] — *ḫftw* | *dhn-ì* — *ḫftw* | *ḥswt*
the staff of the palace for awarding praise, equal (?) was my approval (?) to the praises

109. *ḫprt* | — *m bꜣḥ* — *dpt-r nt stn ḏs-f* |
that took place in the (royal) presence [or] the utterance of the King himself.

110-12. *ìn ḫpr mìtt n bꜣkw* | *pꜣ n* | *nb sn*
Never before was [confided] to servants this [privilege] of their masters, [namely, that of]

113-14. *ḥst* | *st*[3] — *rḫ nf ìst ns-ì* | — *nḫn ḳmꜣ-ì* |
rewarding [the staff officers]. [But] he knew the place of my tongue, the offspring that I [my mind] gave birth to.[4]

115-17. *ìw-ì m ìmꜣḫy* | *n ḫr stn* — *ḥst-ì* | *ḫr šnt-f*
[Thus] I was a trusty servant of before the King: my praise was before his nobles [and]

118-20. *ìꜣmt-* | *ì m bꜣḥ* | *smrw-f* — *r-pꜥ* — *ḥꜥ* | — *Nḥrì sꜣ*
my favour in the sight of his courtiers, the *erpa*-prince, *ha*-prince, Nehera's son

Ḫnmḥtp — *nb ìmꜣḫ*
Chnemhotep, possessing the reward of worth.

(4) Royal Favour shown also to his Sons.

(*a*) To his eldest son Necht II. (Lines 121-150).

121-23. *kt ḥswt ìryt-nì* | — *dìtw sꜣ-ì wr Nḫt* — *ìr* | *n Ḫty* — *r*
Another favour done to me: was placed my eldest son Necht, born of Cheti to

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[1] Completing the standard year of 365 days. For the feasts compare the Exterior Inscription (p. 15 above).
[2] || is perhaps a mistake for |||.
[3] The meaning of this passage is very doubtful.
[4] I.e. the character of my speech and of my devices.

History of Chnem-hotep (*cont.*)

124-25. *ḥꜣk 'Inpw* (?) | *r iwʿt itf mt- | f*
[the position of] *hak*-prince of the Jackal nome (according ?) to the inheritance of the father of his mother,

126-27. *s-ḫpr m smr wʿti* | *diw r ḥꜣt nt tꜣ | šmʿw*
being made into a confidential friend of the King, being placed at the forefront of the southern land ;

128-29. *diw-nf ṯnw | sʿḥw* *in ḥn n | Ḥrw* *smw tꜣwi*
were given to him all these (?) honours by the majesty of (the King) Horus, guide of the two lands,

130. *nb štꜣ* (?) *nb ʿrʿ* (?) *s-ḫʿ mꜣʿt* | *Ḥrw nb*
possessor of the two realms, who makes truth to shine forth, (victorious) hawk of gold,

ḫm (?) *nṯrw* *stn biti* (*Ḫʿ-ḫpr-Rʿ*) *sꜣ Rʿ* |
favourite (?) of the gods, King of Upper and Lower Egypt, Cha-cheper-Ra, son of Ra,

131-32. (*Wsrt-sn*) *di ʿnḫ* *didi* *wꜣs* *mi Rʿ ḏt* *ir- | f mnw-f*
Usertsen II., giver of life, stability, [and] power, like Ra eternally. He made his monument

133-34. *m 'Inpw* (?) *m s-mnḫ | gmt-nf wš* *ṯtt | n nwt m snt-s*
in the Jackal nome in establishing that which he found ruined, [and] that which one city had taken from its sister [-city]

135. *rdi rḫ-f* | *tꜣš-f* *r ḥdt* *s-ip* |
causing him (Necht) to know his boundary according to the reckoning (?) apportioning

136-38. *r ntt m iswt* | *di wḏw r tꜣ[š]- | f šmꜣ*
[to him] according to that which [was] in antiquity, placing a landmark at his southern boundary

139-40. *s-mnḫ mḥti | mi pt* *s-mn ḥr sḫt | nt ḫrw*
[and] fixing the northern one like heaven, set up upon the meadows of the low-lying ground,

141-43. *dmd | r wḏ* xv *s-mn ḥr | ꜣḥt-f* *mḥti tꜣš- | f*
total to boundary stone[s] 15 set up upon his fields, the northern one being his boundary

144. *r Wꜣb* (?) *pšs nf | itr ʿꜣ* *ḥr ꜣt-f* |
to the nome of Oxyrhynchus, dividing for him the great river [-valley] down its middle,

145-46. *gs-f imn[ti ?]* *n 'Inpw* (?) *r-mn m st | imntt*
its western half [being given] to the Jackal nome, reaching as far as the western hills,

147. *ḫft spr* | *r-pʿ* *ḥʿ* *Ḫnmḥtp sꜣ Nḫt* |
according to the petition of the *erpa*-prince, the *ha*-prince, Chnemhotep's son Necht,

148. *mꜣʿ ḫrw* *nb imꜣḫ* *r ḏd* *in rḫ mw-i* |
justified, possessing the reward of worth, saying, not knows my nature (I have not experienced)

149-50. *ḥswt wrt nt | ḫr stn*
the great favour of before the King.

History of Chnemhotep (cont.)

(*b*) To his second son, Chnemhotep. (Lines 150-160.)

151-52. *ky wr* (?) | *m nḏ* [-*ì* ?] *m smr wʿti* | *ʿȝ ìm*
My second eldest by my request (?) [was] as confidential friend of the King great of favour

153-54. *n smrw* | *ʿšȝ ìnw* | *pr stn* *smr wʿ* |
among the courtiers, abundant in the products of the King's house, an unique friend

155-56. *ìn wn ḥr spw-f* *sdmw nf* | *sdmw* *r wʿ* |
not was there one upon his exploits,[1] listened to him the listeners (judges), the unique mouth

157-58. *ḫtm* *rw* *ìnn ȝḫwt-* | *n-nb-s* [2]
[whose speech] extinguisheth [the speech of other] mouths, [a mouth] which brought advantage,

159-60. *r ʿ st* | *Nhrì sȝ Ḫnmḥtp sȝ Ḫnm-ḥtp* *ìr*
the Superintendent of the frontier, (lit. "of the gate of foreign lands") Nehera's son Chnemhotep's son Chnemhotep, (*i.e.*, Chnemhotep, son of Chnemhotep, son of Nehera) born

n nbt pr Ḫty |
of the lady of the house, Cheti.

(5) His Filial Piety (Lines 161-169).

161-63. *s-ʿnḫ-nì rn n ìtfw-ì* | *gm-nì wš* | *ḥr sbȝw*
I made to live the name of my fathers which I found obliterated upon the doorways,

164-65. *rḫ m* | *tìt* *mt m šdt* *ìn* | *dìt ky m ʿb ky* |
learned in the signs (?), exact in reading, without placing one [sign ?] in the place of another.

166-68. *ìsṯ sȝ pw* | *mnḫ* *s-rd rn n* | *dpw-ʿ* *Nhrì sȝ* |
Behold a good son, making to flourish the names of the ancestors, [is] Nehera's son

169. *Ḫnmḥtp* *mȝʿ ḫrw* *nb ìmȝḫ*
Chnemhotep, justified, possessing the reward of worth.

(6) He constructs this Tomb imitating the Example of his Father (Lines 170-184).

170-73. *sʿḥ-ì dp m s-mnḫ-* | *nì ḥrt* *sn* | *s r ìrrt ìtf-* | *f*
My first honour was in establishing for myself a tomb-chapel, for (as the saying goes) a man should imitate the acts of his father.

174-75. *ìr-n-nf ìtf-ì ḥt-kȝ* | *m Mrnfrt* *m ìnr* | *nfr n ʿnw*
[Now] my father made for himself a *ka*-house in the city of Mernefert in good stone of Anu (limestone)

176-77. *r s-rd* | *rn-f* *n nḥḥ* | *s-mnḫ-f sw n ḏt*
that he might root his name to eternity [and] that he might make it firm for ever

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[1] I.e. He was unrivalled, "there was not one capable of his deeds."

[2] "A thing advantageous to its possessor" seems to be a single phrase for a useful possession. It is grammatically impossible to translate "bringing advantage to its (the mouth's) possessor," owing to the gender of the suffix.

History of Chnemhotep *(cont.)*

178-79. *rn-f ‘nḫ | m r n p‘t* — *didiw | m r n ‘nḫw |*
that his name might [be] living in the mouths of the Pat,[1] — established in the mouths of the living

180-82. *ḥr is-f n ḫr nṯr* — *m pr-f | mnḫ n (?) nḥḥ |* — *ist-f nt ḏt*
upon his chamber of the Cher-neter (necropolis) — in his house established for ever, — his seat of the everlasting,

183-84. *ḫft ḥst nt ḫr stn* — *mrwt-f m | stp sꜣ*
according to the favour of before the King [and] — his love in the palace.

(7) His Father's Distinction (Lines 181-192).

185-86. *ḥḳ-nf nwt-f* — *m sḏt | n fḫt-f m ḏꜣm |* — *ir-nf wpt stn*
He ruled his city — when a babe at the time of its circumcision, — he performed the royal mission

187-88. *šwti-f ibꜣ- | sn* — *m [n] ḫnw |* — *n ḳbꜣt-f* — *m rḫ stn |*
with waving plumes of office,[2] — as a child — at his mother's breast,[3] — whereas the King knew

189-90. *ist ns-f* — *nḫn ḳmꜣ-f* [4] — *Sbk- | ‘nḫ sꜣ Nḥri* — *mꜣ‘ ḫrw*
the place of his tongue, — the littleness of his ambition, — Sebekanch's son Nehera, — justified,

191-92. *nb imꜣḫ |* — *ṯn-nf ḫnt siḥw-f |* — *r ḥḳ nt-f*
possessing the reward of worth, — whom he [the King[5]] raised from amongst his nobles — to rule his[6] city.

(8) Monuments, &c., of Chnemhotep II. (Lines 192-221).

193. *ḫprt ḥ‘ Ḫnmḥtp |* — *ir-n mnw*
[So] when there came (?) the *ha*-prince Chnemhotep,[7] — then was made a monument

194-96. *ḫn nt-i* — *ḳd- | ni wḫꜣ* — *gm-ni | m ꜣ ꜣ* — *s-‘ḥ‘ ni | sw*
within my city; — I built a columnar chamber — which I found as a field (?) — I set it up

197-99. *m wḫw n mꜣt* [8] *|* — *‘n (?) m rn-i ḏs-i* [9] *|* — *s-‘nḫ-ni rn n itf-i ḥr- | s*
on columns new (?) — written upon with my own name, — I made to live the name of my father upon it,

200. *[sḫꜣ]-ni irt-i* — *ḥr | mnw[-i] nb* — *ir-ni ‘ n mḥ* VII
I sculptured my deeds — upon every monument of mine, — I made a door of 7 cubits,

201-2. *m | ḫ‘ (?) n ngꜣ* — *r sbꜣ | dp n is* — *‘wi r*
.........(?).........[10] — for the first door of the tomb-chamber [and] — folding doors, the opening

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[1] This word is interpreted by Mr. Renouf as "the past generations."
[2] Literally, "his two plumes they danced."
[3] Literally, "of his (maternal) breast."
[4] *Cf.* line 114.
[5] Usertsen I. was probably the King referred to in this section. *Cf.* the titles in line 70.
[6] In this context "his city" would seem to be "the city of the King."
[7] This is, of course, the autobiographer, who immediately resumes the narrative in the first person.
[8] I.e. "anew," or perhaps *n mꜣt* "of granite."
[9] Literally, "with my name myself," according to the regular Egyptian idiom.
[10] or (?) *‘š* is perhaps "acacia-wood," *n nga* being "well-seasoned" (?).

History of Chnemhotep (*cont.*)

203-4. *n mḥ* V *šp* II | *r k3r n ˁt špst* | *ntt ḫn is pn*
of 5 cubits 2 palms[1] for the shrine of the noble chamber which is within this tomb,

205-6. *dbḥt* | *ḥtp pr ḫrw* *ḥr mnw* | *nb ir-ni* *s3* [*p* ?]-*ni š* |
a "prayer for offerings" and *percheru* upon every monument that I made. I excavated a garden tank (?)

207-8. *ḥd ḫft* (?)[2] *didi nfw* (?) *n wḥ3* (?) | .... *is pn*
.........(?)......... giving freshness (?) (flowers, etc. (?), for the service (?) of) this tomb:

209-10. *wr mnw r* | *ḫn nwt-tn* *r itfw*[3] | *ḫrd* (?) *nwt-tn*
great in monumental works for within this city compared to the fathers. A child of this city

211-12. *mnḫ mnw* | *st-s* *r dpw-ˁ*[4] | ....
more excellent of monuments of its mountain than the ancestors (and the buildings ?)

213-15. *irw ḫr ḥˁt-i* | *nwk sˁḥ mnw* | *sb3-ni wbwt nbt* | *wnt* (?) *ft* (?)
made before my time. I am distinguished in monuments, I taught every art that had been neglected (?)

216-17. *ḫn nwt-tn* *n mrw*[*t*] | *mnḫ rn-i ḥr* | *mnw nb* (?) *ir* (?)-*ni*
within this city in order that my name might be noble upon every monument that I made (?).

218-20. *grg ḫrt* | *in mnt-s* (?) *im* *s*-(?) | *h3-ni* *imw k* | *ḥd* (?) *itf*[5]
I provided a canal (?) not did it fail (?) in it I entered (?) thy boat white, O father,

221. *r-pˁ* *ḥˁ* *Nḥri s3 Ḫnmḥtp* | *ir n B3ḳt* *m3ˁ*[*t*]*ḫrw*
the *erpa*-prince, the *ha*-prince, Nehera's son Chnemhotep, born of Bakt, justified,

nb im3ḫ |
possessing the reward of worth.

The Architect.

THE ARCHITECT.

222. *ḫrp is* *mr sˁḥt* *B3ḳt*
Undertook the tomb, the superintendent of treasurers, Bakt.

Inscriptions over and around Entrance to Shrine.

INSCRIPTIONS OVER AND AROUND ENTRANCE TO SHRINE (see Key plan, p. 52, and Pl. xxxiii.). These inscriptions give the name and titles of Chnemhotep, together with a short prayer to the visitor to give the funereal offerings called *percheru* on certain stated festivals. They consist of thirteen lines, five vertical and eight horizontal. The hieroglyphs are incised and painted green on a red granite ground. The inscriptions have been published by Lepsius (*Denkmäler*, Abth. ii., Bl. 130).

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[1] I.e. in height.

[2] Or *ḳd-f*.

[3] I.e. "Greater were my monuments than those in the city and than those constructed by my fathers.

[4] Perhaps [hieroglyphs]

[5] [hieroglyphs] (*sic*) for [hieroglyphs] (?).

Inscriptions over and around Entrance to Shrine (*cont.*)

On the lintel of the doorway are eight horizontal and one vertical lines, giving the usual titles of Chnemhotep with the addition of *mꜣt n stn ìmt n bìtì r sꜥḥ-f n mr nwt*, "*Mat* of the King of Upper Egypt and *amt* of the King of Lower Egypt for (?) his office of town governor" (*cf.* Pl. xxv., Lines 69, 70). The festivals on which *percheru* offerings are requested to be given are :—

ḥb Skr hrw sn m R-stꜣ, "the two days of the festival of Socaris in Resta."

ḥb nb n ḫr-nṯr, "every festival of *Cherneter*;" of *dp rnpt*, "the new year;" and of *rnpt ꜥꜣt šrt*, "the long and the short year."

On the left-hand door-post are two vertical lines :—

1. Gives the *Dì ḥtp stn 'Isìr* formula (a prayer to Osiris).
2. Usual titles of Chnemhotep and *ḥr dp m ìn nṯrt ìmt* (?) *pr Pꜣḫt*, "Chief in bringing the goddess who is in (?) the House of Pacht."

On the right-hand door-post are two vertical lines :—

1. Gives the *Dì ḥtp stn 'Inp* formula (a prayer to Anubis).
2. Usual titles with *ḥr dp ìst ḥt nṯr Pꜣḫt*, "Chief of the officers in the temple of Pacht;" and *ḳꜣ sr-f sw m* ......(?)......, "He who raises himself in ......(?)......"

PAINTINGS.

Main Chamber.

(*Plates XXVII.-XXXV.; Key Plan, p. 52, F-L.*)

Ceiling. The ceiling is divided into three compartments, and its decoration consists of small red and yellow squares containing quatrefoils, which are black in the red squares and blue in the yellow.

Frieze. The frieze consists of the usual chaker painted red, blue, and green. Beneath this ornament and at the sides of the walls is a border of coloured rectangles (yellow, red, blue, and green) separated by black lines enclosing a white line, which forms a framing to the scenes. Beyond this at the sides of the walls is a peculiar roped (?) pattern (*vide* plates), and beyond this, not shown in the plates, is a very narrow line of blue.

Dado. Immediately beneath the paintings are two bands of colour ($2\frac{1}{2}$ inches broad, and red and yellow respectively), which are carried around the doorway and round the tomb.[1]

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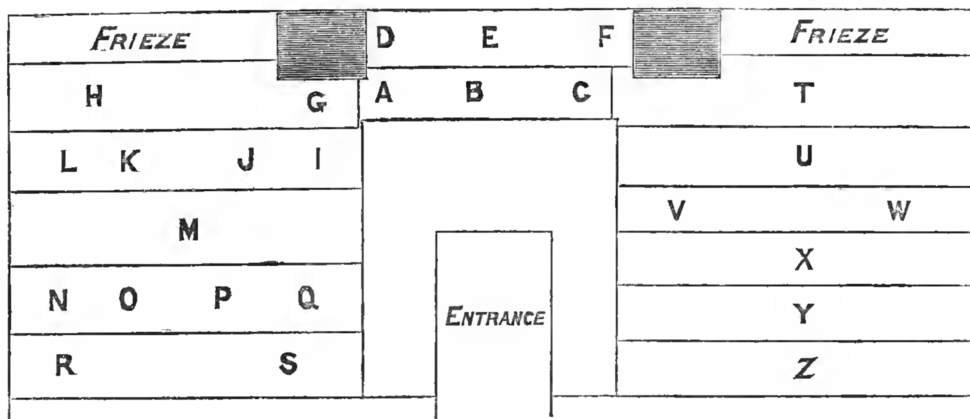
[1] Beneath these bands of colour is the Great Inscription (Pls. xxv.-xxvi.), divided at l. 160 by the "false door" on the South Wall, see above, p. 56.

Style of Painting.

The style of painting is uniform throughout the tomb. The human figure is boldly drawn and well proportioned (see for example Pl. xxvii.), and the wild and domesticated birds, the fish, and the animals are depicted with such skill that there is no difficulty in identifying the species represented. For specimens of the painting see Plates xxvii. and xxviii.

Scenes.

West Wall. (See Key plan F, G, and Pl. xxix.)



Over the entrance-doorway is a scene [A-C] representing Chnemhotep attended by his household servants, and above it is a painting showing a naos [F] containing a statue of Chnemhotep being drawn in procession [D, E] to the tomb of the deceased.

(*a*) South side. The scenes are arranged in five rows of unequal height.

Row 1. Carpenters [G]. Fullers [H].

Row 2. Boat-builders [I-K]. Potters [L].

Row 3. Scene representing the children and harîm of Chnemhotep journeying to Abydos [M]. Above the scene is an inscription reading:—*ìt ḥr ìnt ḥr ꜣbdw ìn ḥꜥ Nḥrì sꜣ Ḫnmḥtp*, "Coming to perform the ceremonies at Abydos by the *ha*-prince Chnemhotep, son of Nehera."

Row 4. Weavers [Q]. Bakers [N-P].

Row 5. [Mutilated.] Sculptors [R-S].

(*b*) North side. The scenes are arranged in six rows of unequal height.

Row 1. Scene representing the storing of grain in the granaries and scribes registering amounts [T].

Row 2. Harvesting and threshing [U].

Row 3. Ploughing [V, W].

Row 4. Scene representing the voyage of the mummy to Abydos [X]. Above the scene is an inscription reading:—*ḫnt r rḫ ḫrt ꜣbdw ìn r-pꜥ ḥꜥ mr st ìbtt Nḥrì sꜣ Ḫnmḥtp*, "sailing up the river to perform the ceremonies at Abydos by the *ha*-prince Chnemhotep, son of Nehera."

Row 5. Orchard, vineyard, and garden scene [Y].

Row 6. Oxen fording a stream, and a fishing scene [Z].

Scenes (*cont.*)

NORTH WALL. (See Key plan H, and Pls. xvii., xxviii., xxx., and xxxi.)

FRIEZE
Q P T
U B
R V W C
S F E A
I H G D
L K J
O N M

The paintings are arranged in six rows of nearly equal height, and may be divided into two scenes.

SCENE 1. [A-O] Shows officers and members of Chnemhotep's household and a party of foreigners, bringing agricultural and other produce to present to their lord [A], who is accompanied by one of his sons [C], an attendant [D], and three dogs. Above Chnemhotep is an inscription in four vertical lines, reading:—*m33t irw m mnmnt nbt inw in nf m nwt-f hspt-f nt ḫnw M3ḥḏ nt-f* (?) *in rpʿ ḥʿ* [*N*]*ḥri s3 Ḥnmḥtp m3ʿ ḫrw*, "Watching the produce, all the cattle and the contributions brought to him from his villages and his fields of the interior of the Oryx nome, namely his estate (?), by the *erpa*-prince, the *ha*-prince, Nehera's son Chnemhotep, justified."

Row 3. Shows a procession of foreigners [E] which is headed by the royal scribe Neferhotep, who is represented holding in his hand a papyrus roll (see Pl. xxxviii. 2), upon which is the following inscription:—*Rnpt* VI. *ḫr ḥn n Ḥrw sm t3wi stn bíti* (*Ḫʿ-ḫpr-Rʿ*) *rḫt n ʿ3mw in n s3 ḥʿ Ḥnmḥtp ḥr msdmt m ʿ3mw n Šw rḫt iri* XXXVII, "The year VI. under the majesty of Horus, the guide of the two lands, the King of Upper and Lower Egypt, Usertsen II., the number of Aamu brought by the son of the *ha*-prince, Chnemhotep, on account of the *mesdemt* (eye-paint, stibium or kohl), Aamu of Shu, number amounting to 37." Immediately following the royal scribe is Cheti, "the superintendent of the huntsmen," and behind him the party of foreigners (see Pl. xxxi.) headed by the *ḥk3 st 'Ibsh3*, "*hak*-prince of the desert, Abesha" (see Pl. xxviii.). Above is a line of inscription, reading *it ḥr int msdmt in nf ʿ3m* XXXVII, "arrival bringing kohl which 37 Aamu bring to him."

Row 4. Shows a group of officers of Chnemhotep's household [G], behind whom are servants leading cattle and driving domesticated birds [H], and men fowling with clap-nets [I].

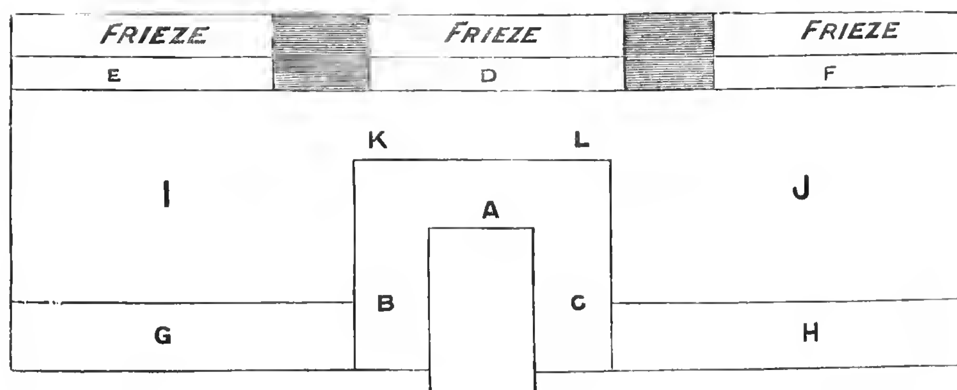
Row 5. Also shows officers of Chnemhotep's household [J], bulls fighting and servants fattening cattle and geese [K, L].

Row 6. Shows scribes registering accounts [M], men driving cattle [N] and donkeys [O].

SCENE 2. [P-W] Shows Chnemhotep [P] armed with bow and arrows and accompanied by his sons, attendants, and dogs, hunting wild animals in the desert. At the end of the second row [at W] is the "scribe of the table, Renseb's son Mentuhotep," who holds in his hand a papyrus roll (see Pl. xxxviii. fig. 1), upon which is inscribed a list of the animals killed.

Scenes (*cont.*)

East Wall. (See Key plan I-K, Pl. xxxii.-xxxiv.)



(*a*) North side (Pl. xxxii.).

Immediately beneath the frieze is a painted inscription giving titles and name of Chnemhotep [E].

Below is a scene occupying three-fifths of the wall [I], representing Chnemhotep fowling. He stands in a canoe, is accompanied by his wife, son, his *sahutet*, and one attendant, and holds in his right hand a throw-stick, and in his left three birds. In the water beneath the boat are figured several varieties of fish, a crocodile, and a hippopotamus.

The scene beneath [G] shows a party of men fishing with a net, under the direction of the "superintendent of the fishers," Mentuhotep.

(*b*) Centre (Pl. xxxiii.).

Immediately beneath the frieze is a painted inscription giving titles and name of Chnemhotep [D].

Below is a scene representing Chnemhotep [K] accompanied by his eldest son Necht and the superintendent of the treasurers, Bakt (the decorator of the tomb, see p. 66). The prince is seated behind a screen of reeds, and holds in his hands a cord which passes through it and is attached to a clap-net [L].

Beneath this is the entrance to the shrine, around which are three incised inscriptions [A, B, and C]. For translations of these inscriptions see p. 66.

(*c*) South side (Pl. xxxiv.).

Immediately beneath the frieze is a painted inscription describing Chnemhotep as "great in fish, rich in wild fowl, loving the goddess of the chase" [F].

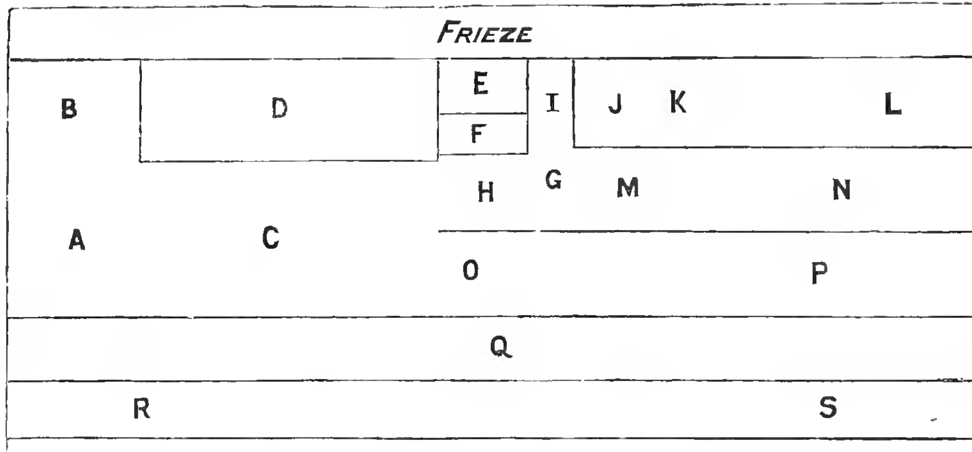
Below is a scene occupying three-fifths of the wall [J], representing Chnemhotep fishing. He stands in a canoe, is accompanied by his eldest son and an attendant, and holds in his hands a bident, with which he is spearing fish. In the water beneath the boat are several varieties of fish, a crocodile, and a hippopotamus.

The scene beneath [H] shows a party of men in canoes upon the water.

The inscription, in nine lines, reads appropriately "canoeing in the papyrus beds, the pools of wild-fowl, the marshes and the streams, by Chnemhotep, the chief canoer in the papyrus beds and pools of wild-fowl, capturing birds and fish (see Pl. xxxii.): hidden by the screen he closes the great clap-net (see Pl. xxxiii.): spearing with the bident, he transfixes thirty fish; how delightful is the day of hunting the hippopotamus!"

Scenes (*cont.*)

South Wall. (See Key plan L, and Pl. xxxv.)



The scene, arranged in five rows of unequal height, shows priests performing services [E and F], members of Chnemhotep's family [G, J-M], and officers and servants of the household [H, N, O-Q], bringing offerings to lay before their lord [A], who is seated in front of an altar [C], upon which are numerous offerings. Above the figure of Chnemhotep are five vertical lines of hieroglyphs, giving several of his titles, and above the altar is a list of the offerings presented (fifty-three in all). In the bottom row [R, S] are officers and servants slaughtering oxen.

Shrine.

(*Plates XXXVI. and XXXVII., and Key Plan, M-S.*)

Ceiling. The ceiling is ornamented with small red and yellow squares, containing quatrefoils, ✢, which are black in the red squares and blue in the yellow (compare the pattern in Pl. vi., Tomb 2).

Frieze. The frieze consists of the usual chaker painted red, blue and green. Beneath this ornament and at the sides of the walls is a border of coloured rectangles (yellow, red, blue and green), separated by black lines enclosing a white line, which forms a framing to the scenes.

Dado. The dado has been elaborately decorated (in colour only), but is now much faded and damaged. Over a narrow base, painted to imitate red granite, is painted panelling which consists of small representations of folding doors, in yellow with red framework and cross lines. The spaces between the doors are divided into narrow vertical strips, filled in with very small green and yellow squares, and with green lines on a red ground, narrow lines of green and yellow, &c., &c. Immediately above the false doors are eight horizontal divisions, filled in with various patterns, such as wavy lines, squares arranged diagonally, very small green and yellow and black and white squares, &c. Over the spaces between the false doors the patterns are somewhat simpler, consisting of coloured squares, etc. The dado is surmounted by two broad bands of yellow and red. The colours used are red, blue, yellow, green, and black, and the ground appears to have been a warm light-coloured grey. Most of the patterns have been outlined in black.

Sculptures and Paintings. East Wall. (Key plan, O-Q.) In the centre [P] there formerly existed a colossal figure of Chnemhotep, seated on a throne and carved out of the solid rock. The whole of the body, arms, and legs of the statue have been destroyed, but the throne is fairly preserved. Flanking this figure is: (*a*) on the

Sculptures and Paintings (*cont.*)

left-hand side [O], an incised and painted portrait (much mutilated) of Cheti, Chnemhotep's wife, above whom were several vertical lines of hieroglyphs, of which only the first signs of the first line ( ) can now be distinguished; (*b*) on the right-hand side [Q], two incised and painted portraits of women, one of whom, according to a mutilated inscription above, was Bakt, Chnemhotep's mother.

North Wall. (See Pl. xxxvi., Key plan, N.) Immediately below the frieze is a line of painted hieroglyphs ⟶ giving the *stn ḥtp di 'Inp* formula. Beneath is a scene showing three daughters of Chnemhotep (named respectively, Bakt, Thent, and Meres) approaching the statue of Chnemhotep on the East Wall.

West Wall. (See Pl. xxxvi., Key plan, M and S.)

(*a*) North side. A standing figure of the *sahutet* Djat.

(*b*) South side. Too much defaced to show the scene.

South Wall. (See Pl. xxxvii.,[1] Key plan, R.) Immediately below the frieze is a line of painted hieroglyphs ⟵ giving the *stn ḥtp di 'Isir* formula. Beneath is a scene representing five of the sons of Chnemhotep (named respectively, Necht, Chnemhotep, Nehera, Neternecht, and Chnemhotep) approaching a table of offerings before the statue of Chnemhotep on the East Wall. Behind the sons are three officers, the *sahu* Bakt, the *sahu* Chnemhotep, and the lector Hormaacheru.

[1] The title of the Plate is wrongly printed "North Wall."

Additions and Corrections

ADDITIONS AND CORRECTIONS TO TOMB No. 3.

P. 56. *Great Inscription.* The dado appears to be 48 inches high; the inscription occupies a depth of 28 inches at the top, and the false door reaches to the floor (Hay).

P. 67. *Paintings.* The arched spaces over the frieze, formed by the curved ceilings of the aisles, are filled with chequer and other patterns (see L. D. ii. 130, confirmed in part by Hay).

Plates xxix.-xxx., xxxii.-xxxv. from Hay and Lepsius, with some corrections on the spot, are the least successful in the book, the figures and hieroglyphs being much conventionalized and altered.

Pl. xxix. North half. Row 1. Tools on box in front of saw. Row 2. Only two patches of stalks; patch on left continues further to right, as far as foot of second man, and the large one on right is continuous. Row 4. Ropes omitted from rigging of ship; in funeral barge below hand of *sm*, and *ḥr ḥb* carries inscribed sheet (Ch. N. D. ii. 405). Row 5. Three monkeys are on the tree from which fruit is being plucked.

Pl. xxx. Row 3: , . Row 6, left end: Hay and Lepsius; right end, sixth figure, *mr ṯst*: over large figure *mnmnt* determinatives (1) ox, (2) goat, (3) ass. at bottom of next line omitted by Hay and Lepsius, but correctly in Ch. Not. ii. 412, an added sign.

Pl. xxxiii. Detail of pool flanked by two trees with birds is quite perfect and very beautiful. Omit the lines drawn across the central column of hieroglyphs on the architrave, and on right read without line.

Pl. xxxiv. Small animal on left of flowers has long tail pointing upwards; in the inscription read and

Pl. xxxv. *Ḥrḥb* behind *sm* holds roll of papyrus in left hand. Many details of offerings incorrect: stick of Chnemhotep's feather flap terminates in a hand. Bottom row

Pl. xxxviii. 2. A specimen of the later graffiti from east end of the main chamber. Ch. Not. ii. 423-4, L. D. vi. 22. 1.

TOMB No. 13.

Tomb of the [hieroglyphs] "Royal Scribe," [hieroglyphs] Chnemhotep.

(PLATE XLI.)

FORMER DESCRIPTIONS AND COPIES.

The tomb was first described by

CHAMPOLLION in 1828 (*Monuments, Notices,* vol. ii., ff. 435, 456, 459, No. 6). The inscriptions were copied by

LEPSIUS in 1842, and published by him in the *Denkmäler* (Abth. ii., Bl. 142, *a. b, c*). On Lepsius' survey the tomb is numbered 4.

TOMB No. 13.

PERIOD: Xth or XIth Dynasty (?).

POSITION: Northern Group. (Sketch Survey, Pl. ii. No. 13.)

NAME, RANK, TITLES, AND PARENTAGE OF THE OWNER OF THE TOMB.

Name. Chnemhotep (also written)

Rank. Royal Scribe and Regulator of the *sa*-order in the temple of Pacht.

Titles.

(*a*) Civil :—

ʿn stn, "Royal scribe."

mr ỉ:t ḫntt, "Superintendent of the leading offices."

mr pr, "Superintendent of the house."

(*b*) Religious :—

mtï n s: m pr P:ḫt, "Regulator of the *sa*-order in the house of Pacht."

s-ḥḏ ḥt-nṯr, "Enlightener of the temple."

ḫrp nṯr ḥtp m rw prw nṯrw nt tn, "Manager of the divine offerings in the temples of the gods of this city."

ḥr sšt: m ḥt nṯr nt ......, "Chief of the secrets in the temple of ...?..."

ḥr dp ỉ:t ḥt nṯr, "Chief of the offices of the temple."

Father. *Name*, *Nṯrw-ḥtp*, Neteruhotep.

Parentage and *Titles*, unknown.

Mother. *Name*, *S:t-tḫ* (?), Sat-tech (?).

Parentage and *Titles*, unknown.

ARCHITECTURAL FEATURES AND INSCRIPTIONS.

Architectural Features.

The tomb consists of a small rectangular chamber cut in the side of the cliff, the doorway to which has plain square jambs and lintel. The plan and sections are given on Pl. xli. There is one mummy-pit.

Inscriptions.

Exterior Inscriptions (see Pl. xli. *a*, *b*, and *c*). On the door-posts and lintel of the entrance to the main chamber are three incised hieroglyphic inscriptions, consisting in all of eight lines, and giving the name and titles of Chnemhotep. The texts of these inscriptions, of which the following is a transliteration and translation, have been published by Champollion (*Monuments*, *Notices*, Tome ii., p. 436) and by Lepsius (*Denkmäler*, Abth. ii., Bl. 142, *a* and *c*).

On the lintel are four horizontal lines reading:—

1. *'I ʿnḫw dpw tꜣ*	*šꜣsi-sn m [ḫdi]*	*m ḫsft*
O those who live upon the earth,	who travel in [going north]	in going south

m ʿnw nb	*ḫr ḥb ḥnw kꜣ nb*	*dd sn*
(consisting of) all scribes,	all lectors, and *ka*-servants,	let them say

2. *pr ḫrw*	*ḫꜣ m tꜣ*	*m ḥkt*	*iḥw*	*ꜣpdw*	*snṯ*
a *percheru*	a thousand of loaves [and]	of beer,	oxen,	fowl,	incense,

mrḥt	*mnḫ šs*	*ḫt nbt nfrt*
ointment,	fine linen,	all good things [and]

3. *wʿbt*	*ʿnḫ nṯr im*	*n kꜣ n*	*imꜣḫ*	*mti n sꜣ*
pure,	on which a god lives,	to the *ka* of	the worthy,	the regulator of the *sa*-order,

s-ḥd ḥt-nṯr	*ḫrp ḥtp nṯr*	*m rw prw nṯrw*
enlightener of the temple,	manager of the divine offerings	in the temples of the gods

4. *nt tn*	*ḥr sštꜣ m ḥt nṯr nt ....*	*mti n sꜣ m pr Pꜣḫt*
of this city,	chief of the secrets in the temple of [Chnum] (?)...	regulator of the *sa*-order in the house of Pacht,

ʿn stn	*Ntrwḥtp sꜣ*	*Ḫnmḥtp*	*mꜣʿ ḫrw*
the royal scribe,	Neteruhotep's son	Chnemhotep,	justified.

On the left-hand door-post are two vertical lines. Line 1, which is partly mutilated and very corrupt, gives the usual *stn di ḥtp 'Isir* formula and—

mry nt-f	*mrr sw (?) nt-f*	*šw m [ʿ]wꜣt(?)*
the lover of his city,	whom his city loved,	untainted by robbery

Line 2. *rḫ ddt*	*šw m ʿbʿ*	*wꜣḥ ib m ḥr [ib] srw*
knowing what is said,	free of contradiction,	longsuffering in the midst of the nobles,

Inscriptions (*cont.*)

rḫ prw n mdw-f	*mn rd*	*św m* ...(?)...	*sꜣ Nṯrwḥtp*	*Ḫnmḥtp*
knowing the result of his speech,	firm of foot,	free of ...(?)...	son of Neteruhotep,	Chnemhotep,

mꜣʿ ḫrw
justified.

On the right-hand door-post are two vertical lines. Line 1 gives the usual *stn dì ḥtp 'Inp* formula and—

nb ìꜣmt	*ʿꜣ mrwt*	*ḥr dp ìꜣt ḥt nṯr*	*mr ìꜣt ḫntt*
possessor of favour,	great of love,	chief of the offices of the temple,	superintendent of the leading offices,

ʿn stn
royal scribe.

Line 2.

nb-f mry mꜣʿ	*n ìst ìb-f*	*ḥs-nf*	*s-ḫnt*
Loving his lord truly,	of the place of his heart,	whom he favoured,	putting forward

ìst-f ìw-f m ḫrd	*ìn rḫt-f nst(?)-f*	*tm sḏr ḥr s-wḏw nf*
his seat when he was a mere child,	not knowing his tongue (?)	not lying still upon those things that he inherited, (i.e. he was ambitious)

mr pr	*Ḫnmḥtp*	*mꜣʿ ḫrw*
the superintendent of the house,	Chnemhotep,	justified.

Inscriptions on the Jambs of Doorway (see Pl. xli., *d* and *e*). These inscriptions, consisting of two vertical lines of incised hieroglyphs (one on either jamb of doorway) are an address to visitors. The two inscriptions have been published by Champollion (*Monuments, Notices*, tome ii., p. 436) and by Lepsius (*Denkmäler*, Abth. ii., Pl. 142 *b*).

(1) On the left-hand jamb :—

mrw wꜣḥ dp tꜣ	*sbt r ìm[ꜣḫ]* [1]	*ḏd sn*
Those who love length of life upon the earth,	being brought to the state of *amach*,	let them say,

pr ḫrw	*tꜣ ḥkt*	*ìḥw ꜣpdw*	*n ʿn stn*	*Nṯrwḥtp sꜣ*
percheru offerings	of bread and beer,	oxen and fowl,	to the royal scribe,	Neteruhotep's son,

Ḫnmḥtp	*mꜣʿ ḫrw*
Chnemhotep,	justified.

(2) On the right-hand jamb :—

mrw ʿnḫ sn	*msḏḏw mt*	*ḏd sn*	*pr ḫrw*	*tꜣ ḥkt*
Those who love their life,	who hate death,	let them say,	the *percheru*	bread and beer,

ìḥw ꜣpdw	*n mr pr*	*n* [sic]	*Ḫnmḥtp*	*ìr n*	*Sꜣt-tḫ(?)*	*mꜣʿ ḫrw*
oxen and fowl,	to the steward	....	Chnemhotep,	born of	Sat-tech(?)	justified.

[1] The signs are injured.

TOMB No. 14.

TOMB OF THE [hieroglyphs] "GREAT CHIEF OF THE ORYX NOME,"

[hieroglyphs] CHNEMHOTEP.

(PLATES XLII.—XLVII.)

FORMER DESCRIPTIONS AND COPIES.

The tomb is numbered 5 in Lepsius' survey, but is now for the first time copied and described.

TOMB No. 14.

PERIOD: XIIth Dynasty.
(Amenemhat I.)

POSITION: Southern Group.
(Sketch Survey, Pl. ii. No. 14.)

NAME, RANK AND TITLES OF THE OWNER OF THE TOMB.

Name. Chnemhotep, also written , , and Chnemuhotep.

Rank. Governor of the Oryx or XVIth nome of Upper Egypt, and *Ha*-prince of the town of Menat-Chufu.

Titles. (*a*) Civil:—

r-pʿ, "*Erpa*-prince."

ḥʿ, "*Ha*-prince."

sʿḥw bìtì, "*Sahu* (treasurer?) of the King of Lower Egypt."

smr wʿtì, "Confidential friend of the King."

rḫ stn mꜣʿ, "True royal acquaintance."

ḥr dp ʿꜣ n Mꜣḥḏ, "GREAT CHIEF OF THE ORYX NOME."

ḥʿ n Mnʿt Ḫwfw, "*Ha*-prince of Menat Chufu."

ìm-ìs, "He who is in the chamber." (Legal title.)

ìrì Nḫn, "He who belongs to the city of Nechen." (Legal title.)

ḥr dp Nḫb, "Chief of the city of Necheb." (Legal title.)

(*b*) Religious:—

mr ḥnw nṯr, "Superintendent of the priests."

RELIGION.

Religion.

No representation of any divinity occurs in the tomb. Prayers are addressed solely to the two chief funereal gods, Osiris and Anubis.

The following deities are named in the inscriptions:—

'Isỉr nb Ḏdw, "Osiris, Lord of Dadu."

'Inp ỉm Wt nb Tꜣḏsr, "Anubis Within Ut, Lord of Tajeser."

Ḥrw ḫnt Ḥbnw, "Horus Within Hebnu."

Ḥrw ḥ rḫyt, "Horus, Smiter of the Rechit."

Ḫnm nb Nḫn bnỉt (?), "Chnem, Lord of Nechen-benat."

Ḥḳt Ḥrwryt, "Hekt of Herur."

Ḥꜣt-ḥrw nbt Nfrws, "Hathor, Lady of Neferus."

Ḥꜣt-ḥrw nbt Nḫn-bw, "Hathor, Lady of Nechen-bu."

Ḥꜣt-ḥrw nbt ......(?)......, "Hathor, Lady of (?)"

CHNEMHOTEP'S PARENTAGE AND FAMILY.

Father. *Name, Parentage* and *Titles*, unknown.

Mother. *Name*, *Bꜣkt*, Bakt.

Parentage and *Titles*, unknown.

Wife. *Name*, *Sꜣt-ỉp*, Sat-ap.

Titles, *rtt-pʿ(t)*, "*Erpa*-princess."

ḥmt ḥḳꜣ, "Wife of a *hak*-prince."

ḫnt ḥmt nbt, "Mistress of all women."

nbt pr, "Lady of the house."

Children. [One son named *Nḫt*, Necht, and one daughter named *Bꜣkt*, Bakt. See *Beni Hasan*, Part ii., § 7, The Family of Chnemhotep.]

THE PRIESTS.

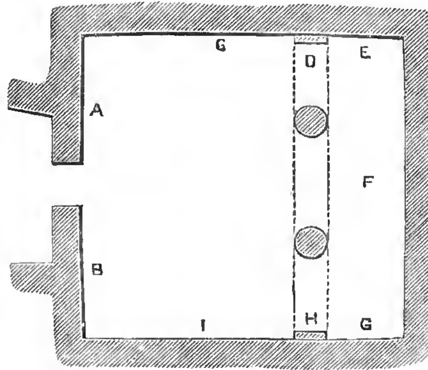
Priests.

Two priests are named. They are the—

(1) *sm Ḥnmḥtp*, "*Sem*-priest Chnemhotep."

(2) *ḥr ḥb Ḥnmḥtpi*, "Lector Chnemhotepa."

GENERAL DESCRIPTION OF THE TOMB.



Key Plan.

ARCHITECTURAL FEATURES.

(*See Plates XLII. and XLIII.*)

Façade. **Main Chamber.**

The façade of the tomb is eut into the side of the eliff, and in this is hewn a huge plain doorway, without arehiteetural features (see Pl. xlii.) In plan the main ehamber is reetangular and nearly square, and the east end was divided off by two eolumns (of the lotus bud type, see p. 3 and *Beni Hasan,* Part ii., Pl. x.). These eolumns were surmounted by a plain arehitrave running transversely to the axis of the tomb; of all this the arehitrave with remains of abaei attaehed, and the eireular bases (of a rounded seetion) still exist. Where the arehitrave abuts against the walls are antae of very slight projeetion. The roek eeiling is slightly "eambered" in the form of a very flat areh. In the north-western eorner oeeurs a slight "break" or projeetion (6″), owing to the roek being too thin at this point to allow of the wall being carried through in the same vertieal plane. There are two mummy-pits to the tomb; one in the south-west eorner of the main chamber, the other in the north-east eorner; neither of them have been eleared.

Mummy-pits.

INSCRIPTIONS.

Inscriptions.

Historical Inscription (see Key plan B, and Pl. xliv.). This inscription is painted on the south-west wall of the main chamber. Hardly a hieroglyph is now distinguishable without a very close and minute examination of the wall in a good light. The first two lines record titles of Chnemhotep [I.] and his noble qualities. After this follows an address to visitors and prayer for funereal offerings. In line 5 occurs the prenomen (*s-ḥtp-ib-Rʿ*) of Amenemhat I., and a naval expedition to . . . . is recorded. In line 7 it mentions that the king created Chnemhotep "*Ha*-prince of the town of Menat Chufu," for certain services which he had rendered the king.

PAINTINGS.

Paintings and Scenes.

The paintings are much faded, and in most cases can only be made out with great difficulty. The figures appear to have been boldly drawn, and the execution of the work bears a very close resemblance to that in Tomb No. 15.

West Wall. (*a*) South side. The upper half of this wall is occupied with the historical inscription figured on Plate xliv. Upon the lower half are traces of a boating scene too much destroyed to copy.

(*b*) North side. Upon the upper half of this wall are traces of painted figures of women wearing necklaces, and in the left-hand corner are remains of a false door, upon which are painted three mutilated inscriptions:—

1. Gives the *Di ḥtp stn 'Isir* formula.
2. Gives the *Di ḥtp stn 'Inp* formula.
3. Gives the prayer for *percheru* offerings to the *ka* of the *imꜣḫ ḫr Ḥrw ḥ rḫyt* "devoted towards Horus smiter of the Rechit ...."

North Wall. West side of pilaster (see Pl. xlvi). Along the top of the wall are traces of a chaker ornament, immediately beneath which is a horizontal line of painted hieroglyphs giving the *Di ḥtp stn 'Isir* formula. Beneath this is a scene showing men hunting in the desert. Below are remains of five rows of paintings. In the topmost of these is a wine-press and some vases. In the second and third are priests and men bringing offerings to lay on an altar which is figured immediately before large standing figures of Chnemhotep [I.] and his wife Satap. Above the figure of Chnemhotep are two horizontal lines of hieroglyphs (much mutilated), giving the name and several titles of Chnemhotep *ms* [1] *n Bꜣkt* "born of Bakt." Behind the standing figure of Chnemhotep's wife is a vertical line of hieroglyphs giving her name and titles.

On the pilaster are traces of male and female attendants.

---

[1] The upper part of the female figure reading *ms* is effaced.

Paintings and Scenes (*cont.*)

East side of pilaster. The paintings here can only with great difficulty be made out. At the top of the wall is a line of painted hieroglyphs reading [hieroglyphs]. Below is a hunting scene, much mutilated.

East Wall. (Pl. xlvii.) The paintings here also are much mutilated, and the fragmentary scenes given on Pl. xlvii. are all that can now be traced from them. Along the top of the wall, immediately beneath a chaker frieze, is the following painted inscription :—



The scenes below are arranged in six rows. The first three show wrestlers in different attitudes. The bottom rows show soldiers attacking a fortress; and an interesting group of foreigners (Libyan), who are being led by an Egyptian superintendent, are figured at the south end of the fourth row (see Pl. xlvii. and Pl. xlv.).

South Wall. None of the paintings can be traced, though there are patches of colour here and there and a painted inscription in small green hieroglyphs reading [hieroglyphs].

Additions and Corrections

ADDITIONS AND CORRECTIONS TO TOMB No. 14.

The above inscription, unfortunately not included in the Plate, contains several curious hieroglyphs. [hieroglyph]* should be a group of a man standing supporting a cynocephalus-ape by the fore-legs, erect and facing him. [hieroglyph]* is for the usual determinative of Hathor wearing disk and horns, and holding [hieroglyph]. [hieroglyph]* a compound sign, a peculiar forked object upon the sign [hieroglyph]. The oryx in the nome sign stands upon a mere line.

LIST OF PLATES

(WITH REFERENCES TO THE PAGES ON WHICH THEY ARE DESCRIBED).

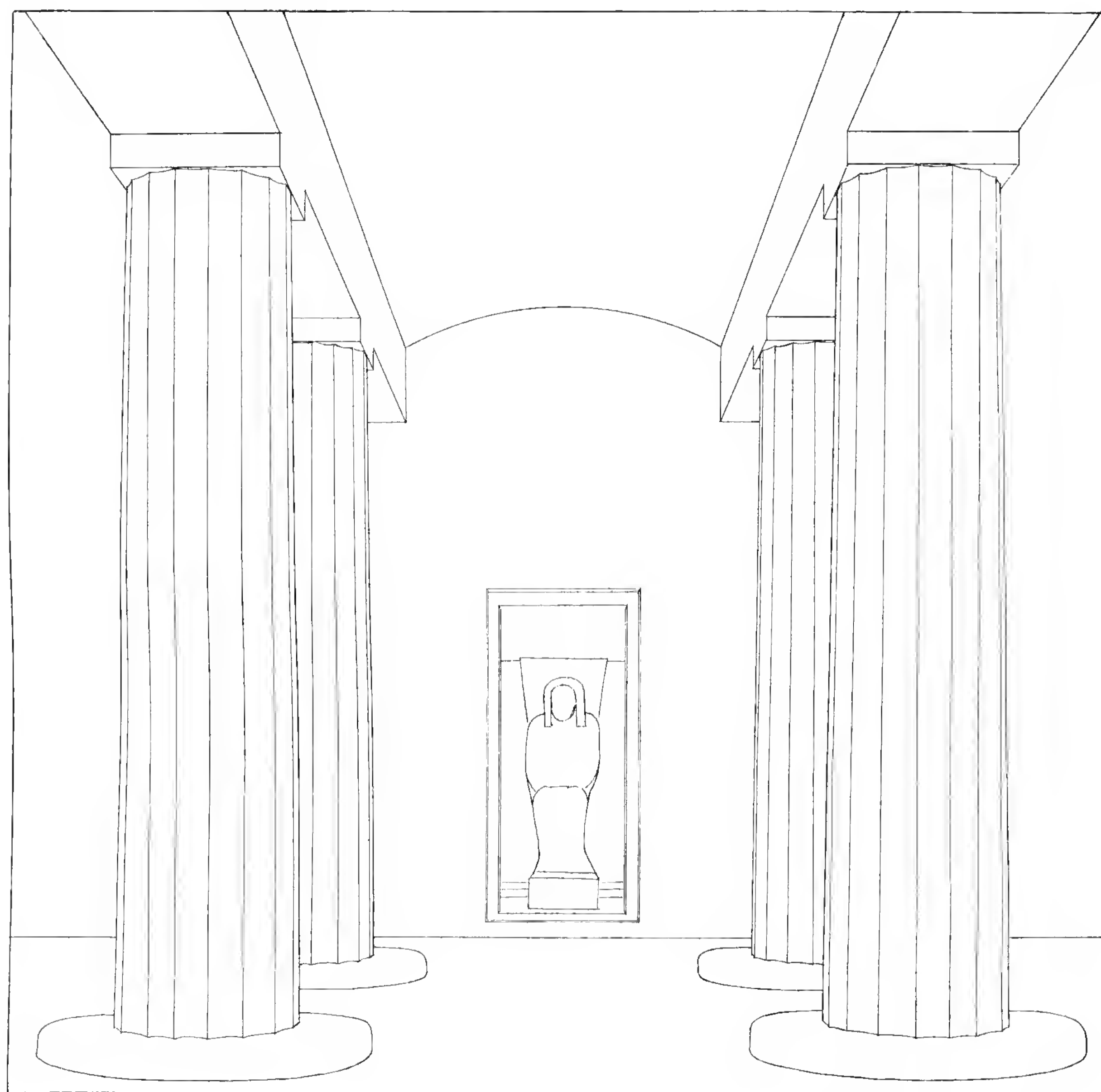
N.B.—Plates VII.-IX., XI.-XX., XXIX, XXX., XXXII.-XXXVII., XLVI., XLVII. are $\frac{1}{20}$ actual size.

[1] The plate is wrongly lettered "*North* Wall."

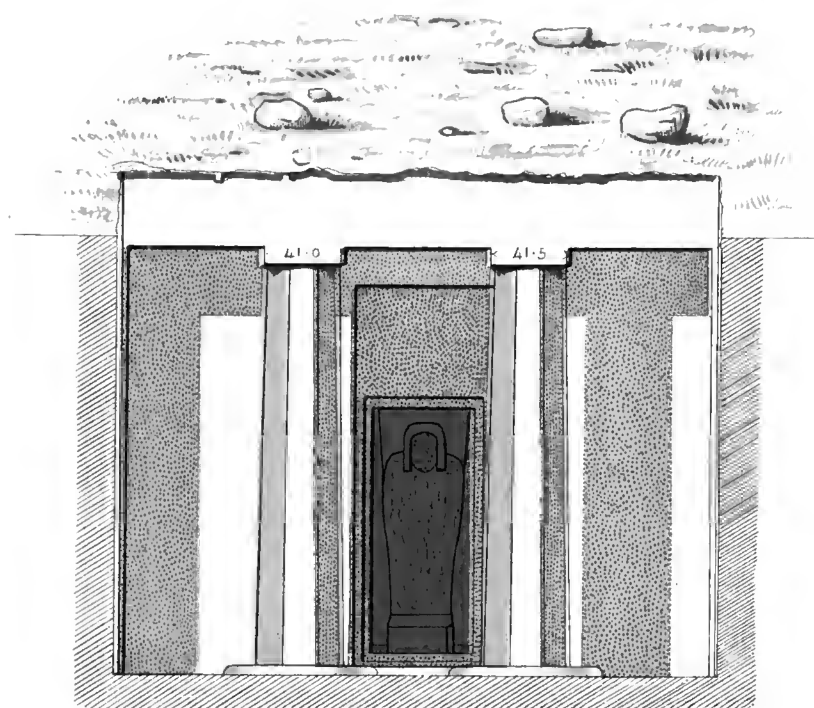
LONDON:
PRINTED BY GILBERT AND RIVINGTON, LD.,
ST. JOHN'S HOUSE, CLERKENWELL, E.C.

Sketch Survey of the Upper and Lower Ranges of Tombs at Beni Hasan.

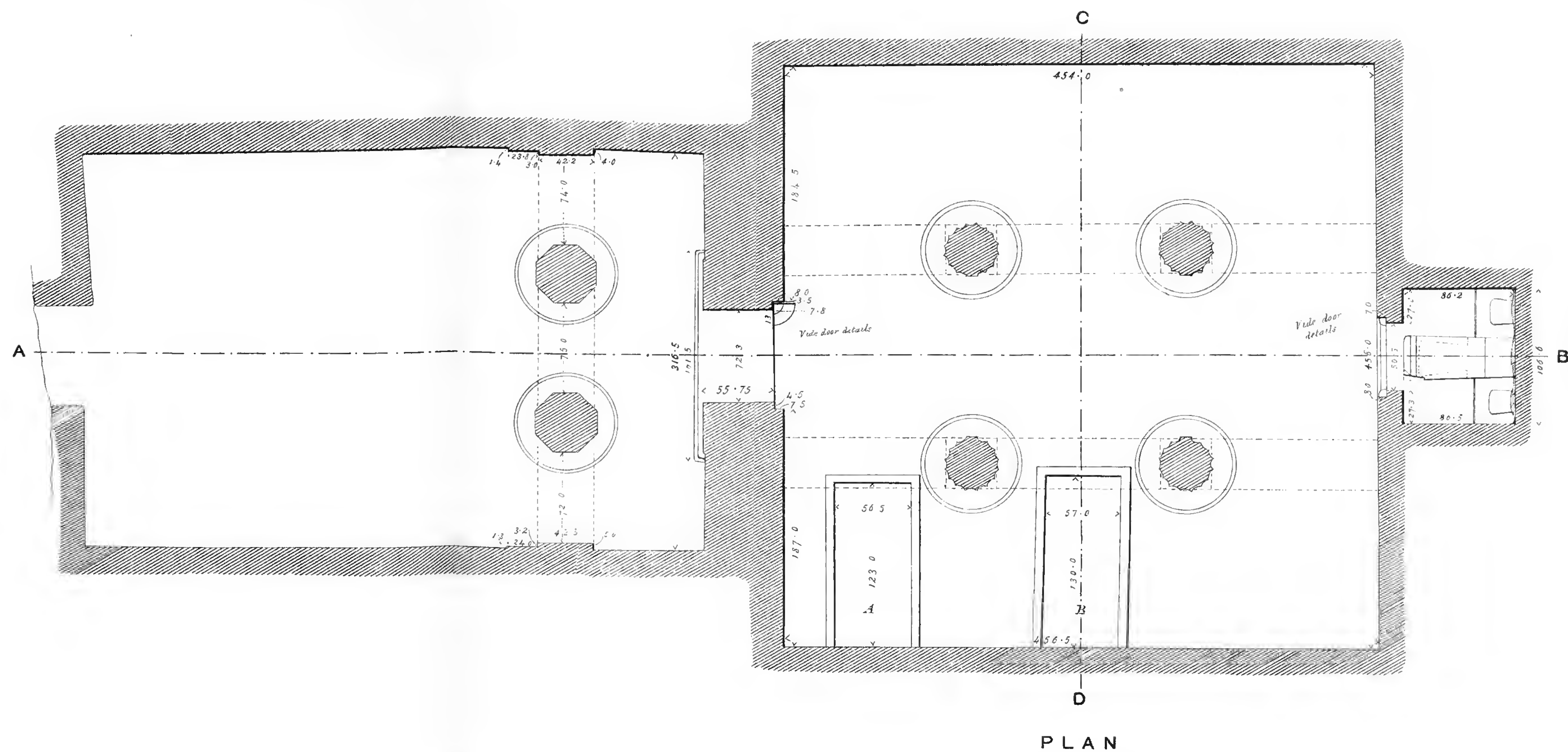




VIEW OF INTERIOR OF THE TOMB OF AMENEMHAT (RESTORED).



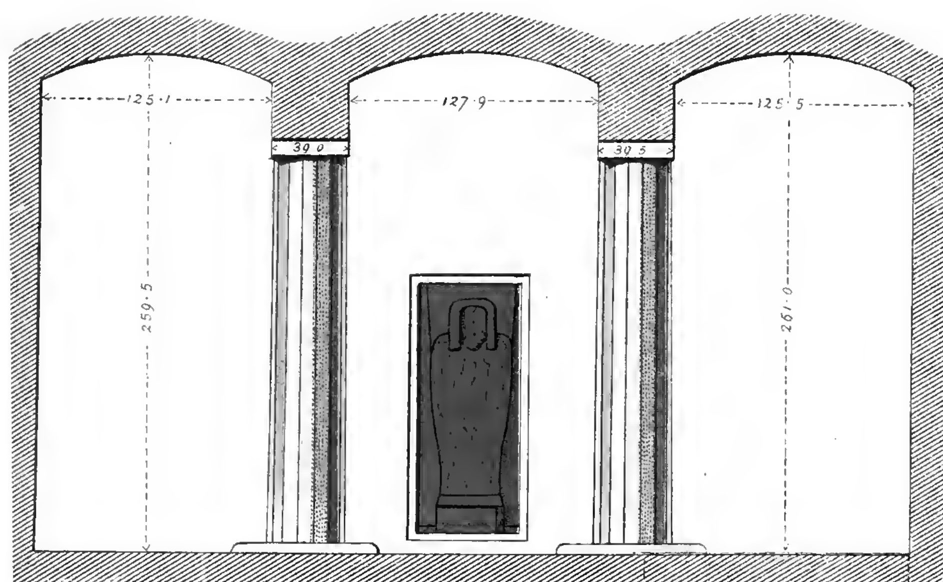
ELEVATION OF PORTICO.



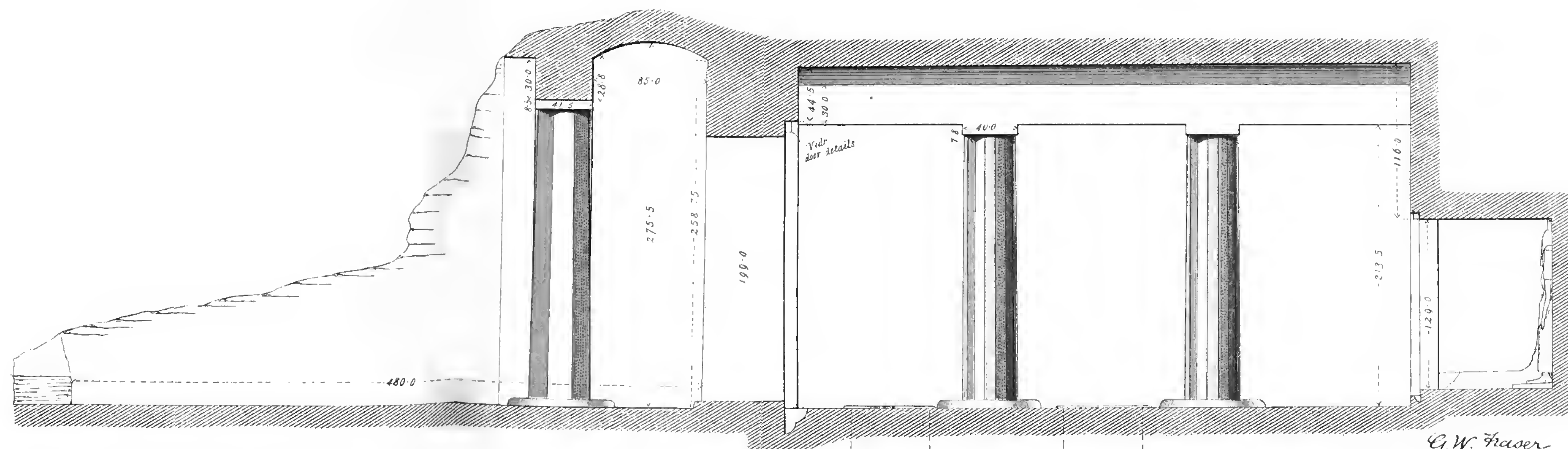
PLAN



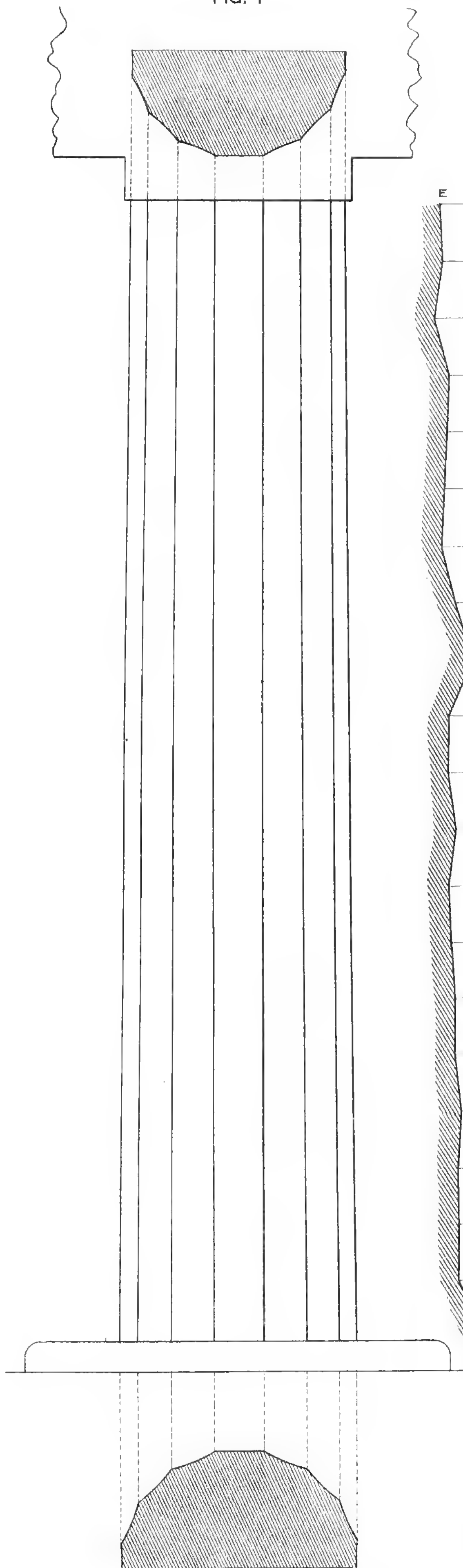
Scale of inches.

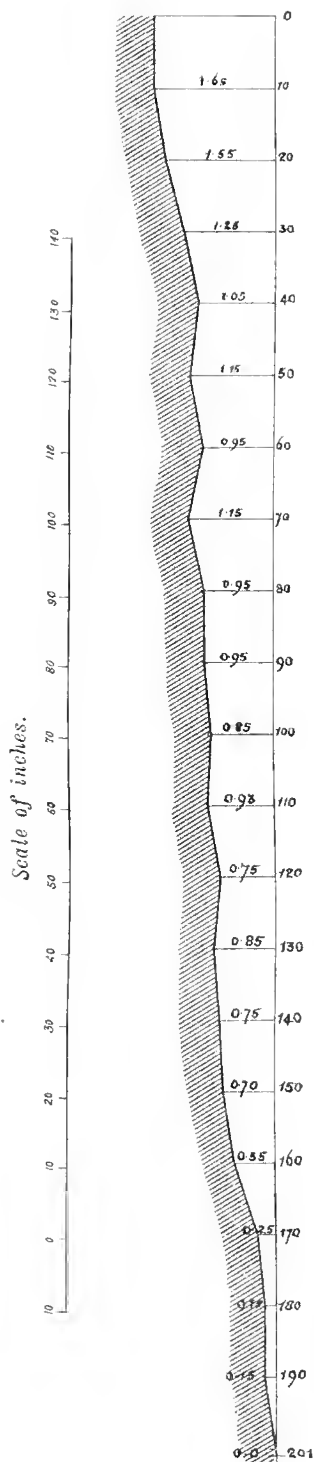


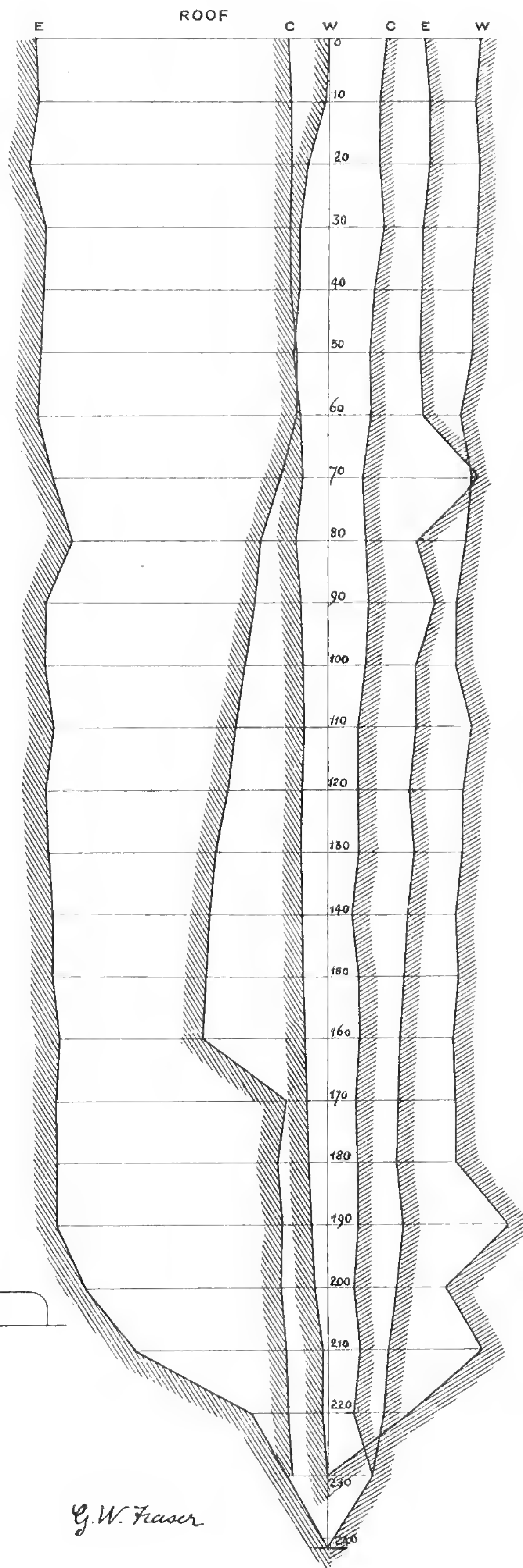
SECTIONAL ELEVATION ON C D.



LONGITUDINAL SECTION ON A B.

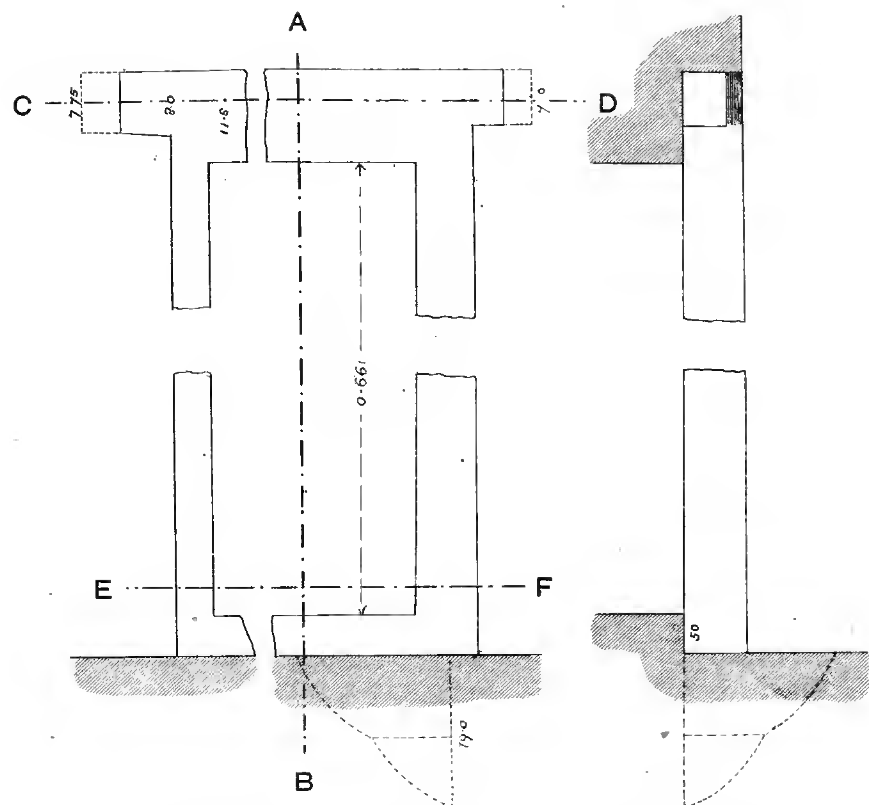






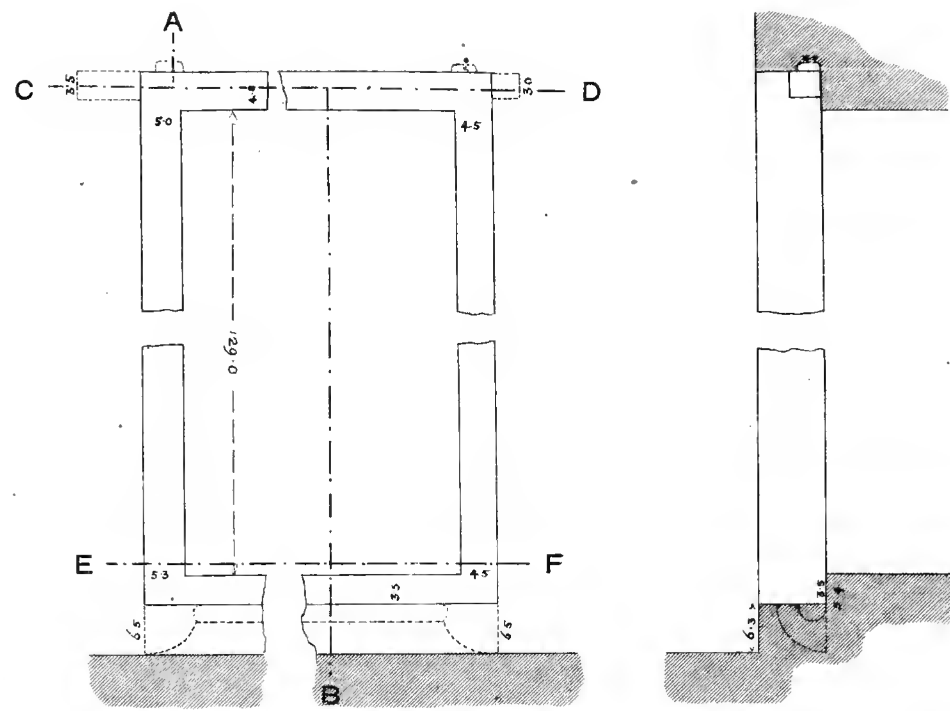
G. W. Fraser

DETAILS.



ELEVATION LOOKING WEST　　SECTION ON LINE A B

MAIN DOORWAY.



ELEVATION LOOKING EAST　　SECTION ON LINE A B

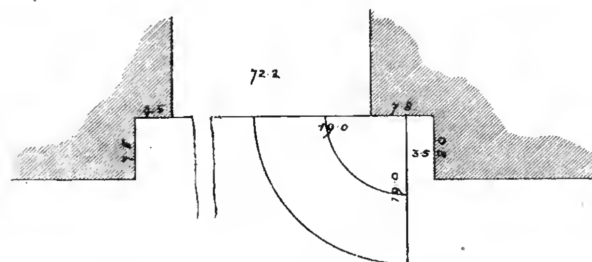
DOORWAY TO SHRINE.



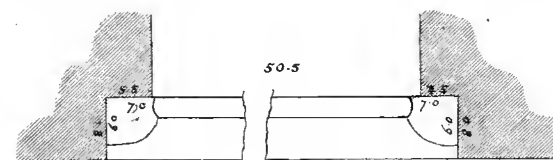
PLAN ON LINE C D



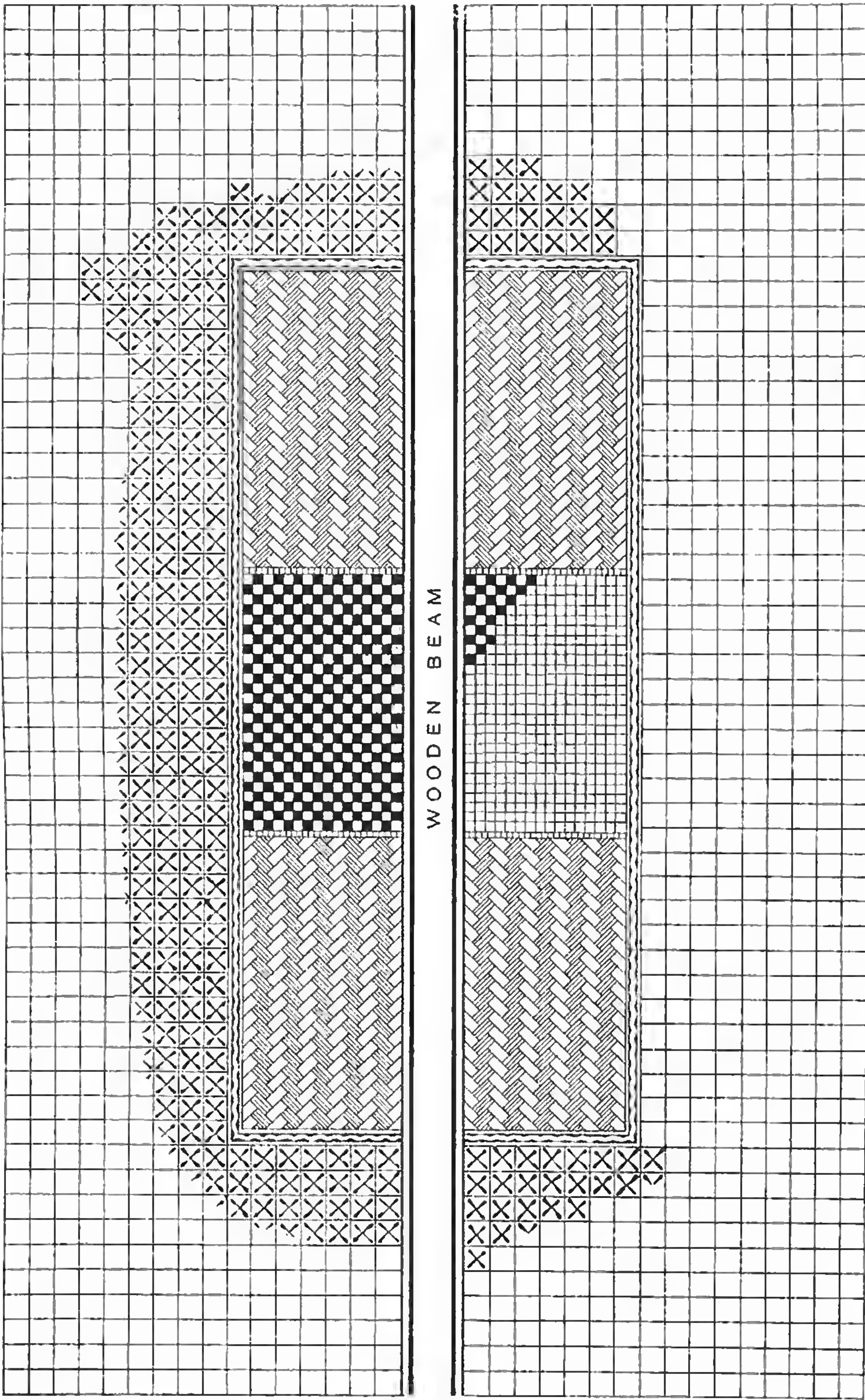
PLAN ON LINE C D



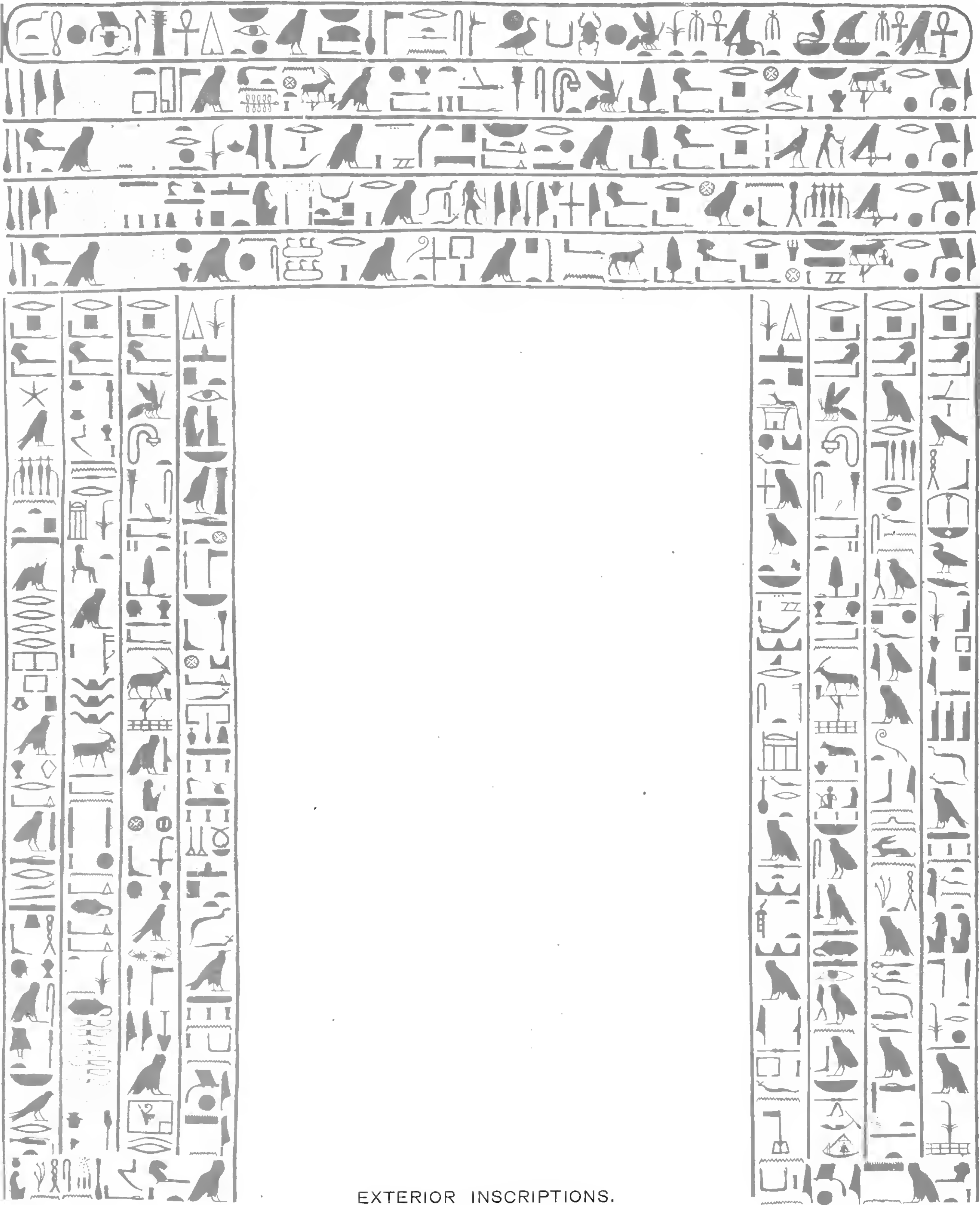
PLAN ON LINE E F



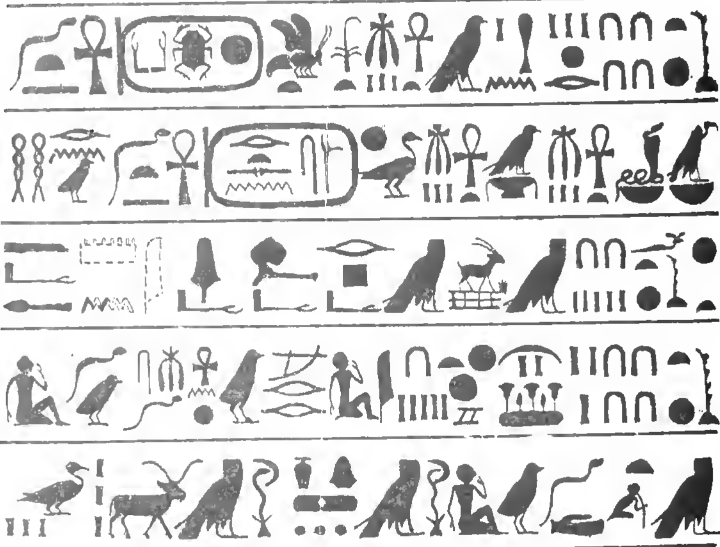
PLAN ON LINE E F

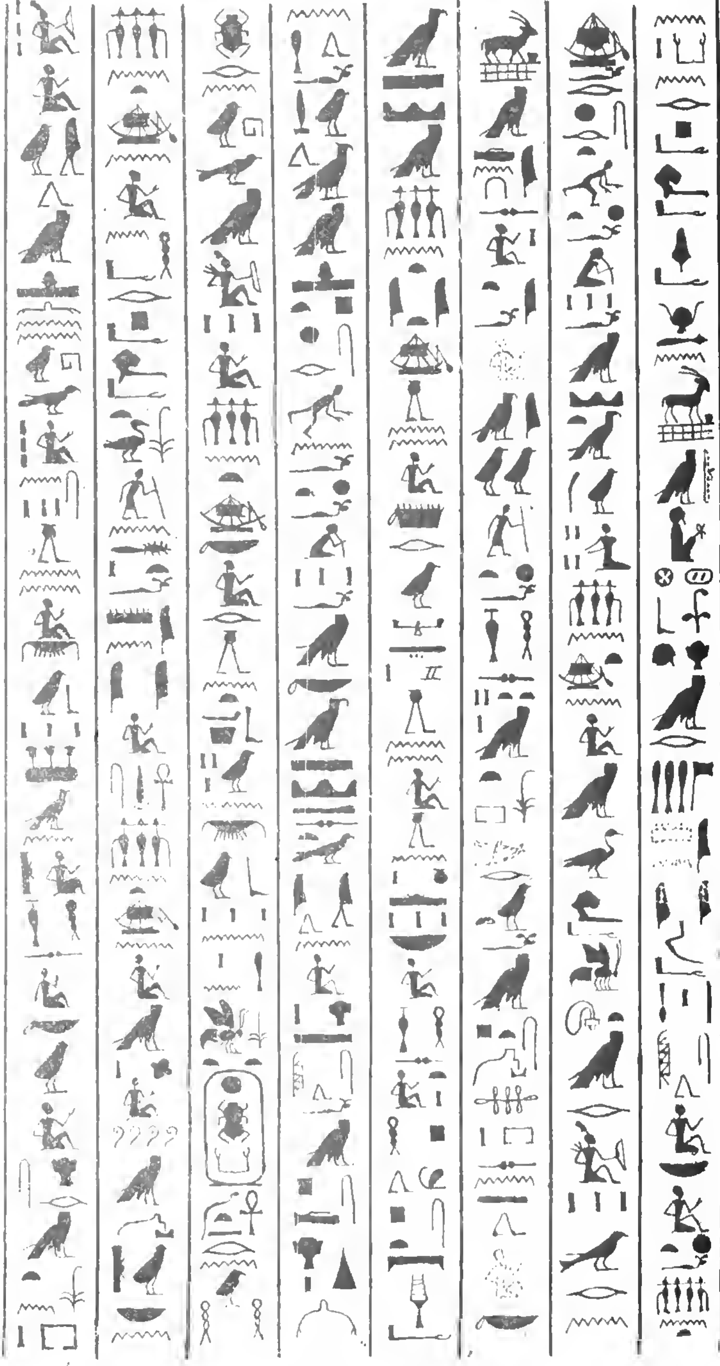


DETAILS OF CEILING ORNAMENT.



EXTERIOR INSCRIPTIONS.



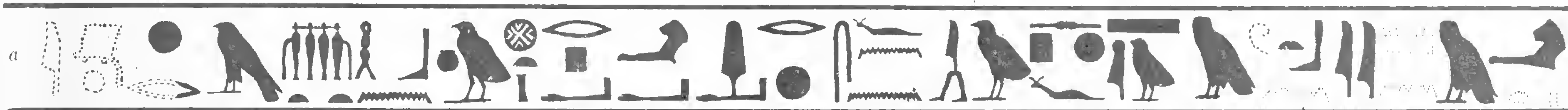


A Northern Jamb.

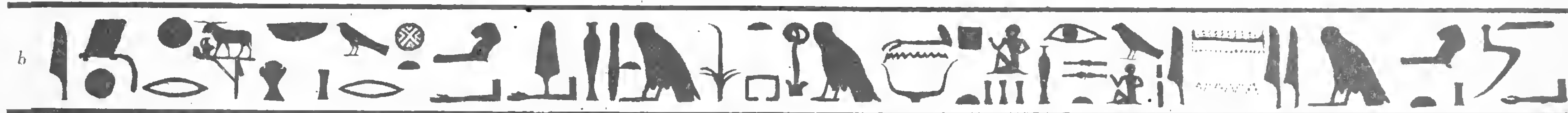
B Southern Jamb.

Biographical Inscription.





NORTHERN ARCHITRAVE.



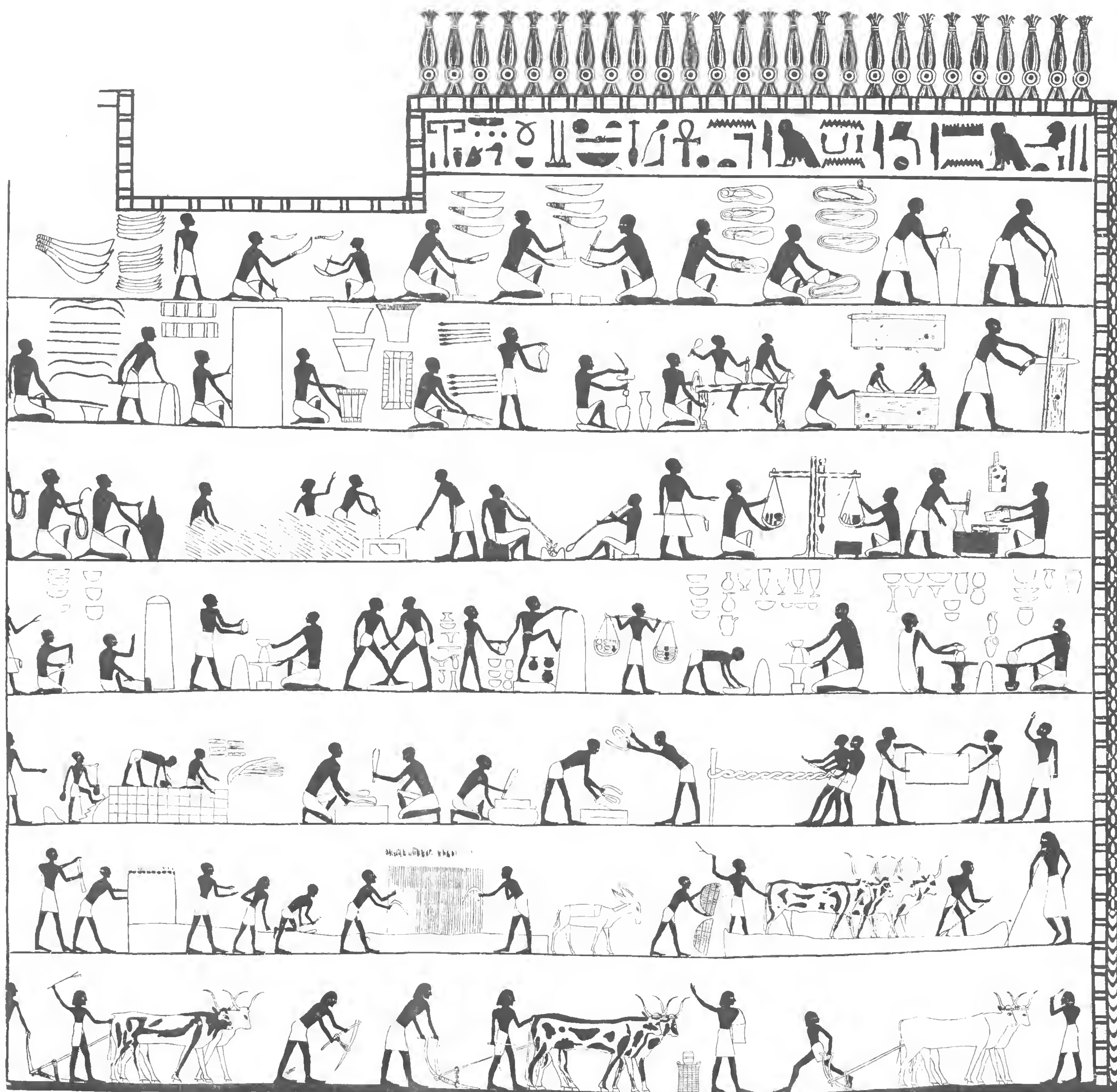


SOUTHERN ARCHITRAVE.

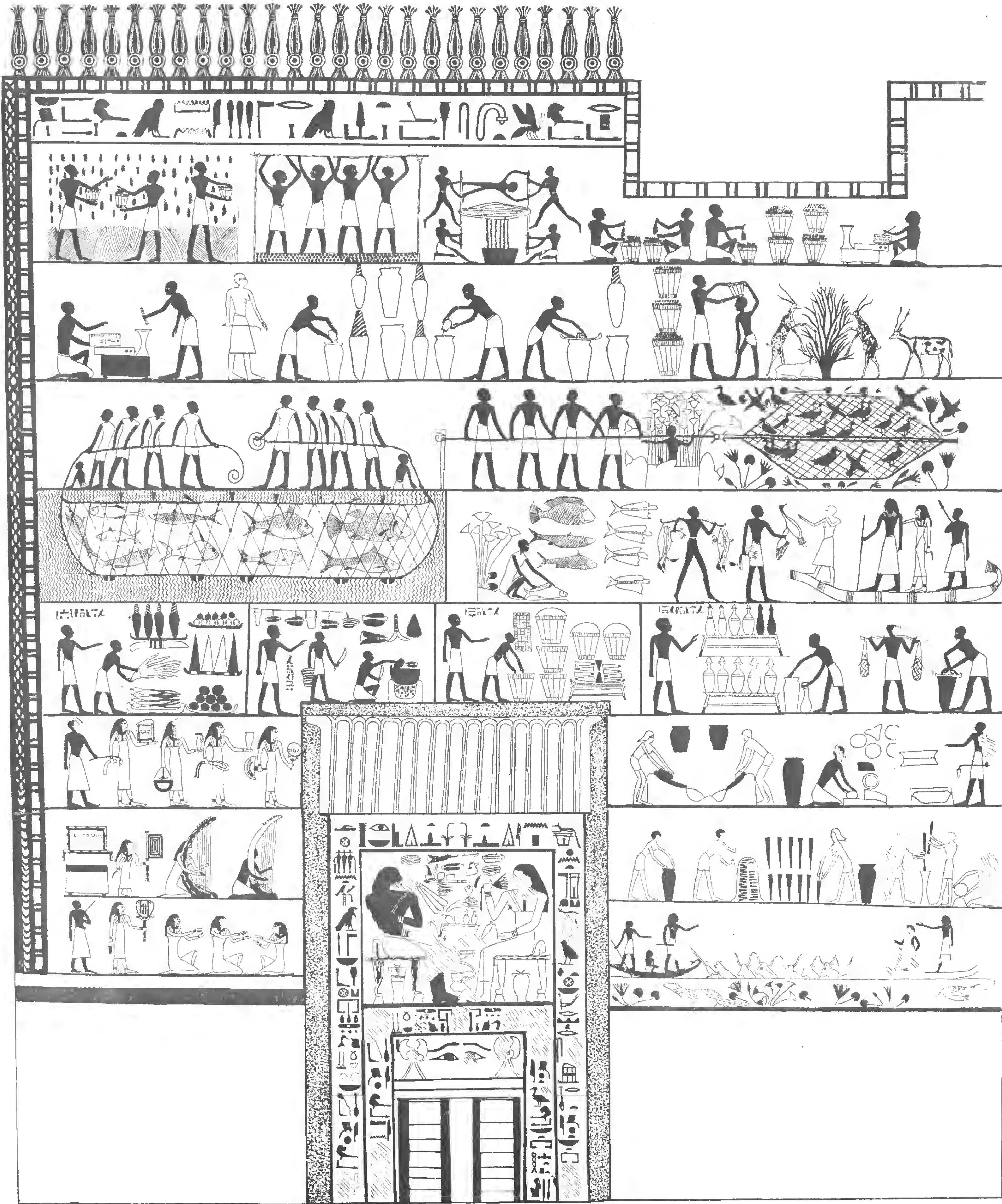
ARCHITRAVE INSCRIPTIONS.



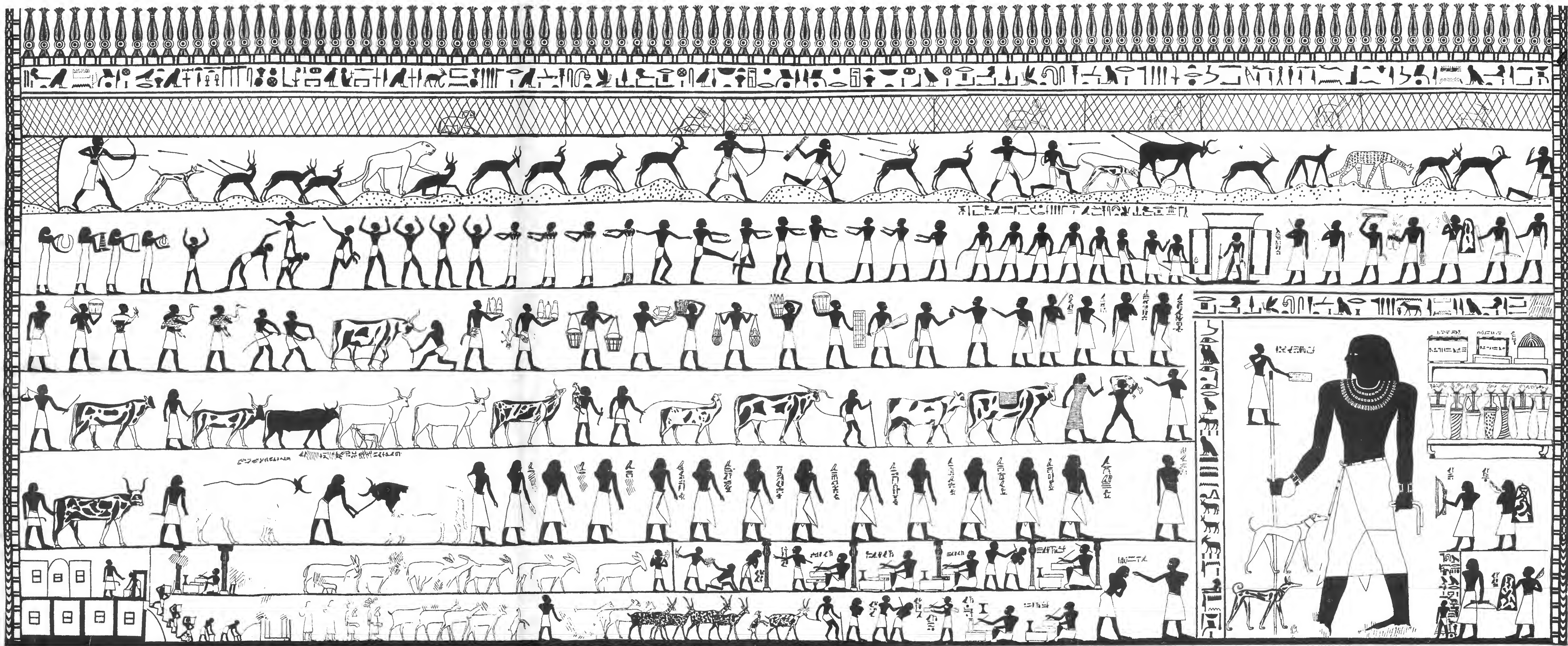
THE *CHETET-PIR,* ANEBI.



MAIN CHAMBER.
WEST WALL (NORTH SIDE).

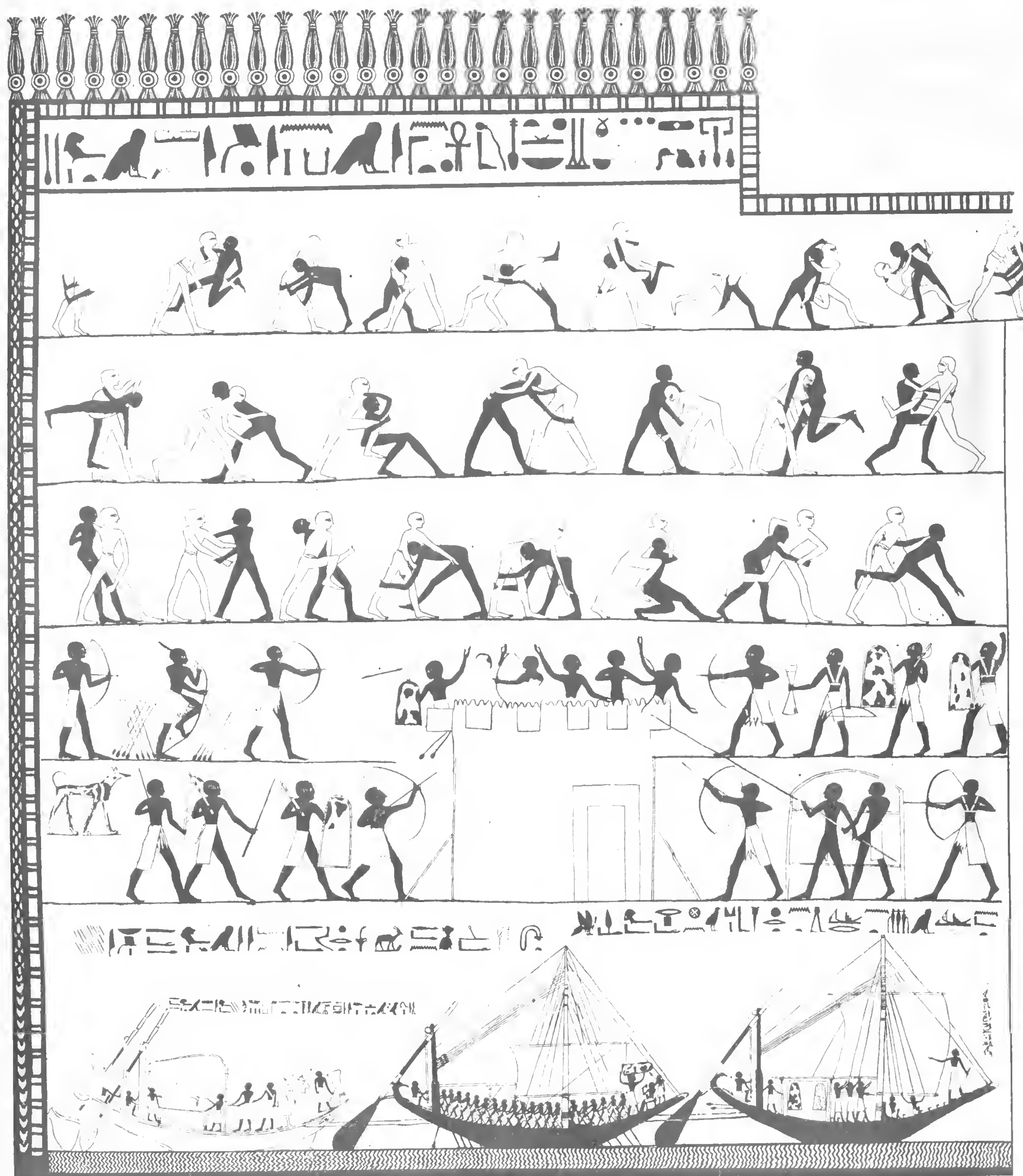


MAIN CHAMBER.
WEST WALL (SOUTH SIDE).



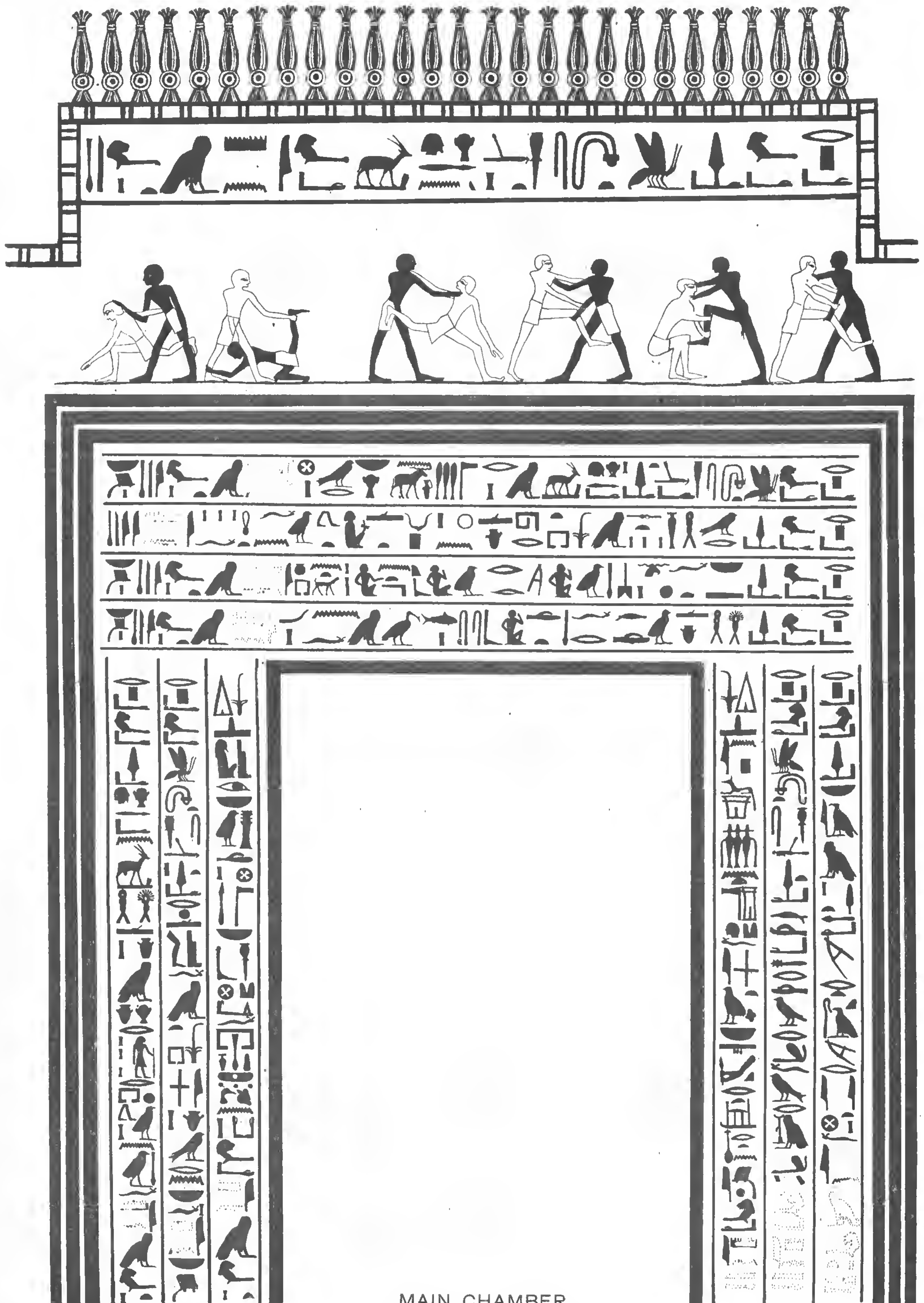
MAIN CHAMBER.

NORTH WALL.



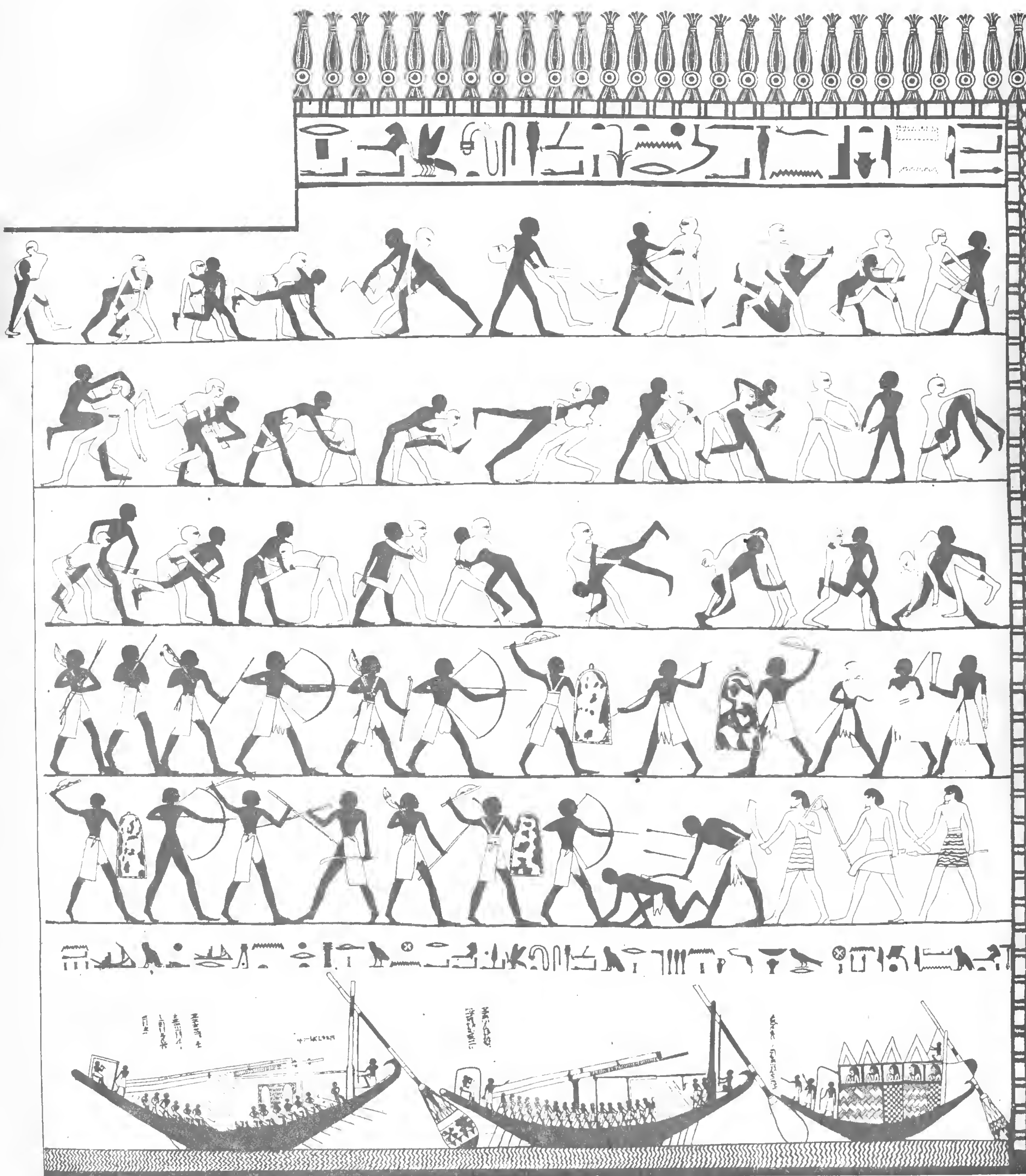
MAIN CHAMBER.

EAST WALL (NORTH SIDE).



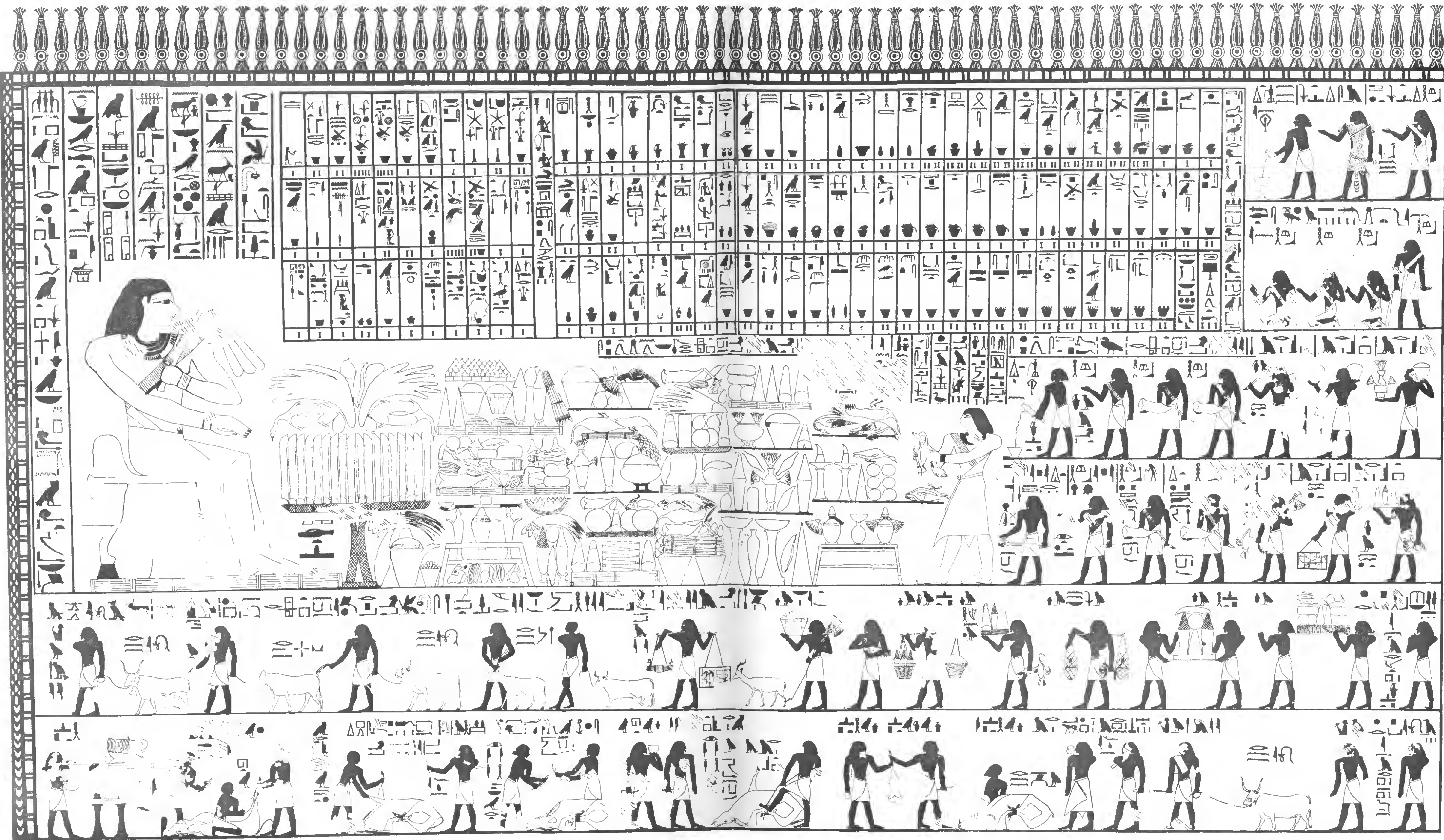
MAIN CHAMBER.

EAST WALL (CENTRE).

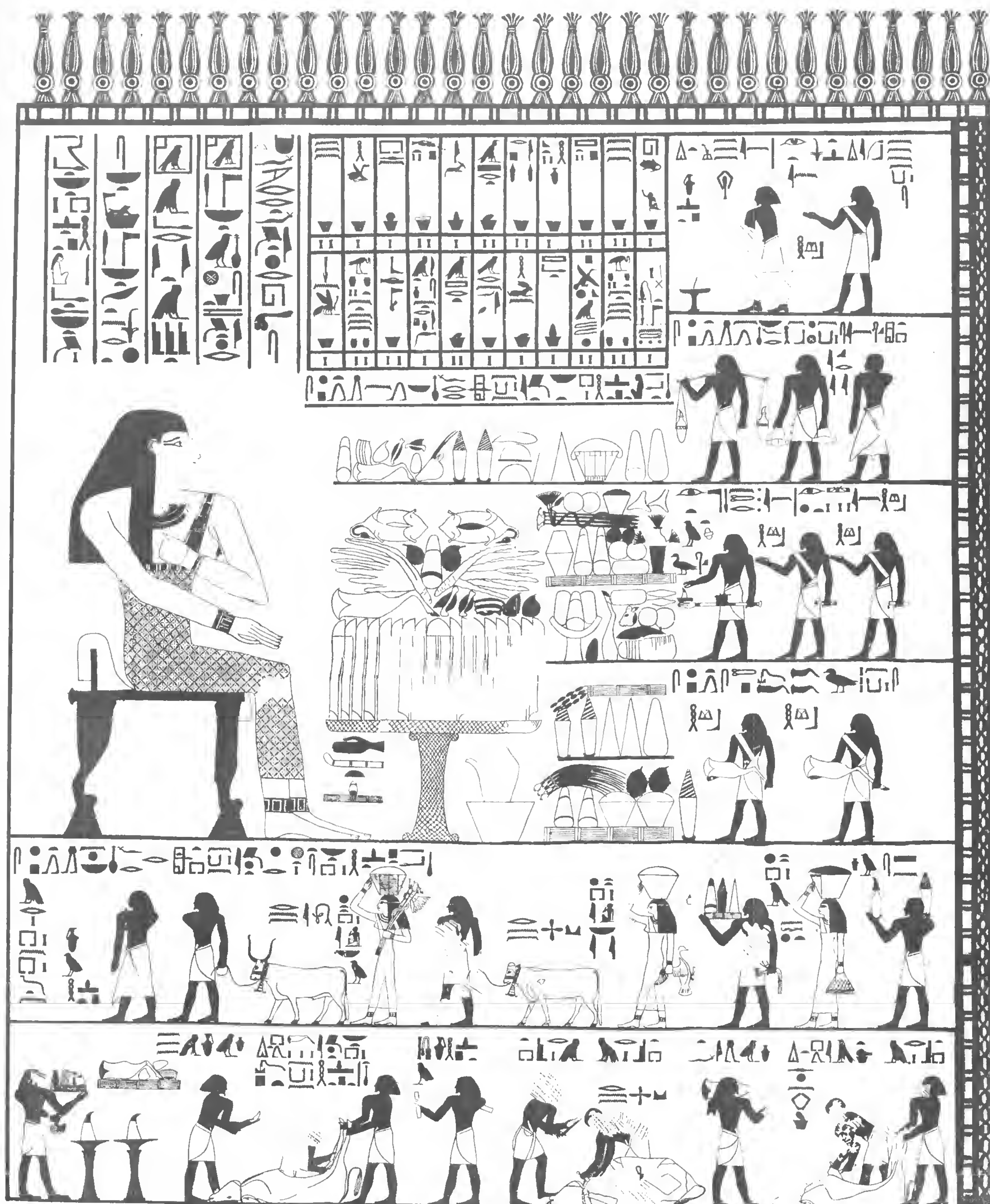


MAIN CHAMBER.

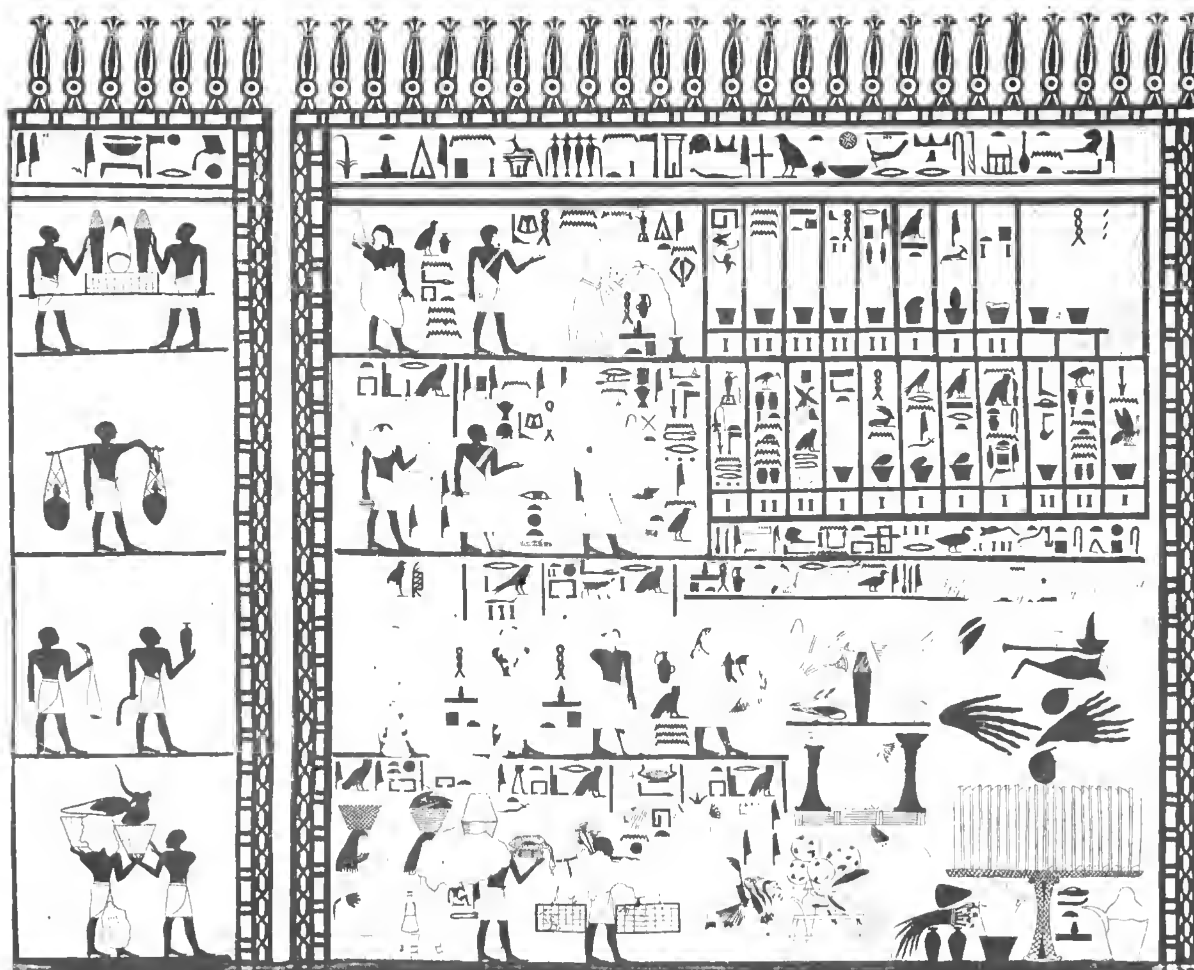
EAST WALL (SOUTH SIDE).



MAIN CHAMBER.
SOUTH WALL (EAST END).

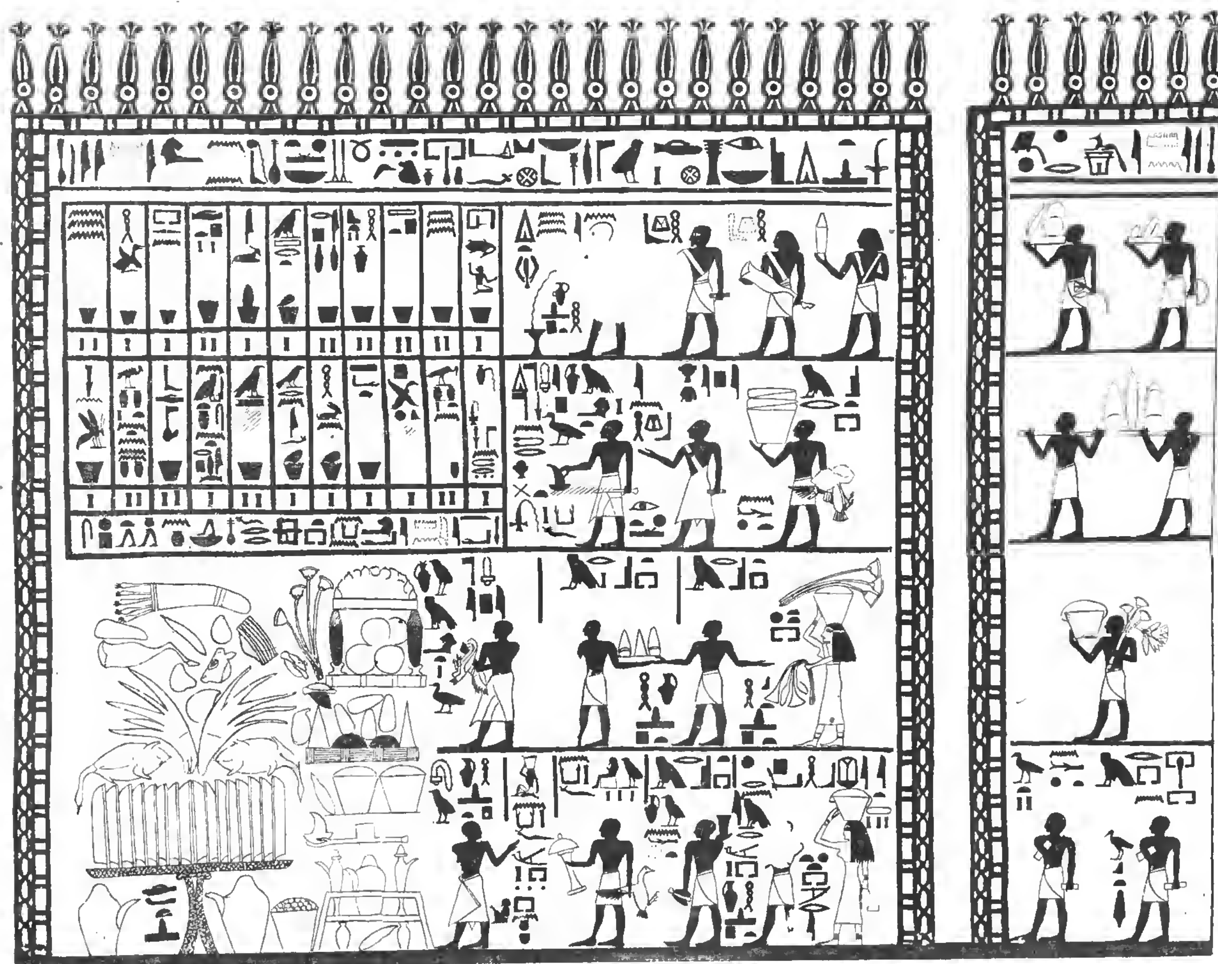


MAIN CHAMBER.
SOUTH WALL (WEST END).



SHRINE.

NORTH-WEST AND NORTH WALLS.



SHRINE.

SOUTH AND SOUTH-WEST WALLS.

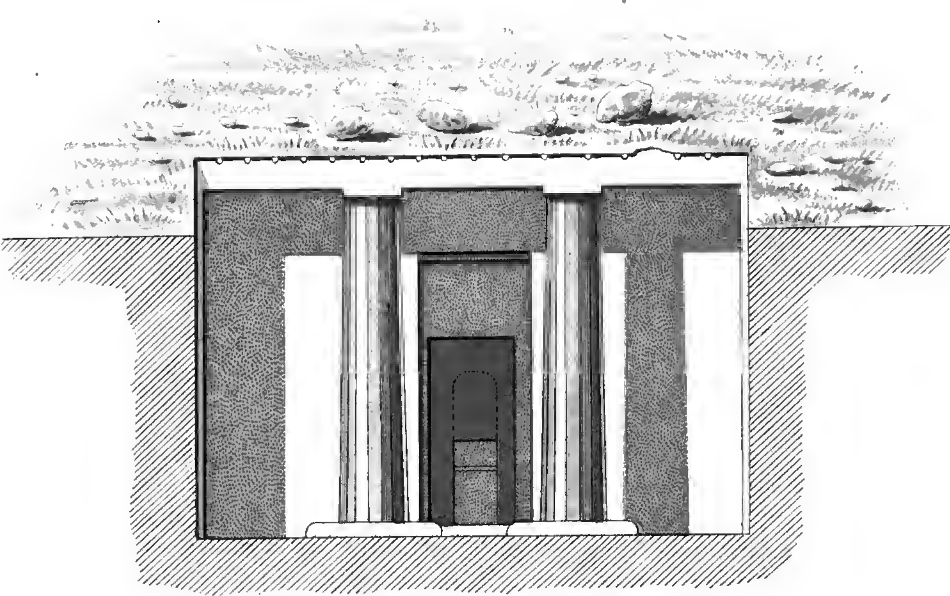
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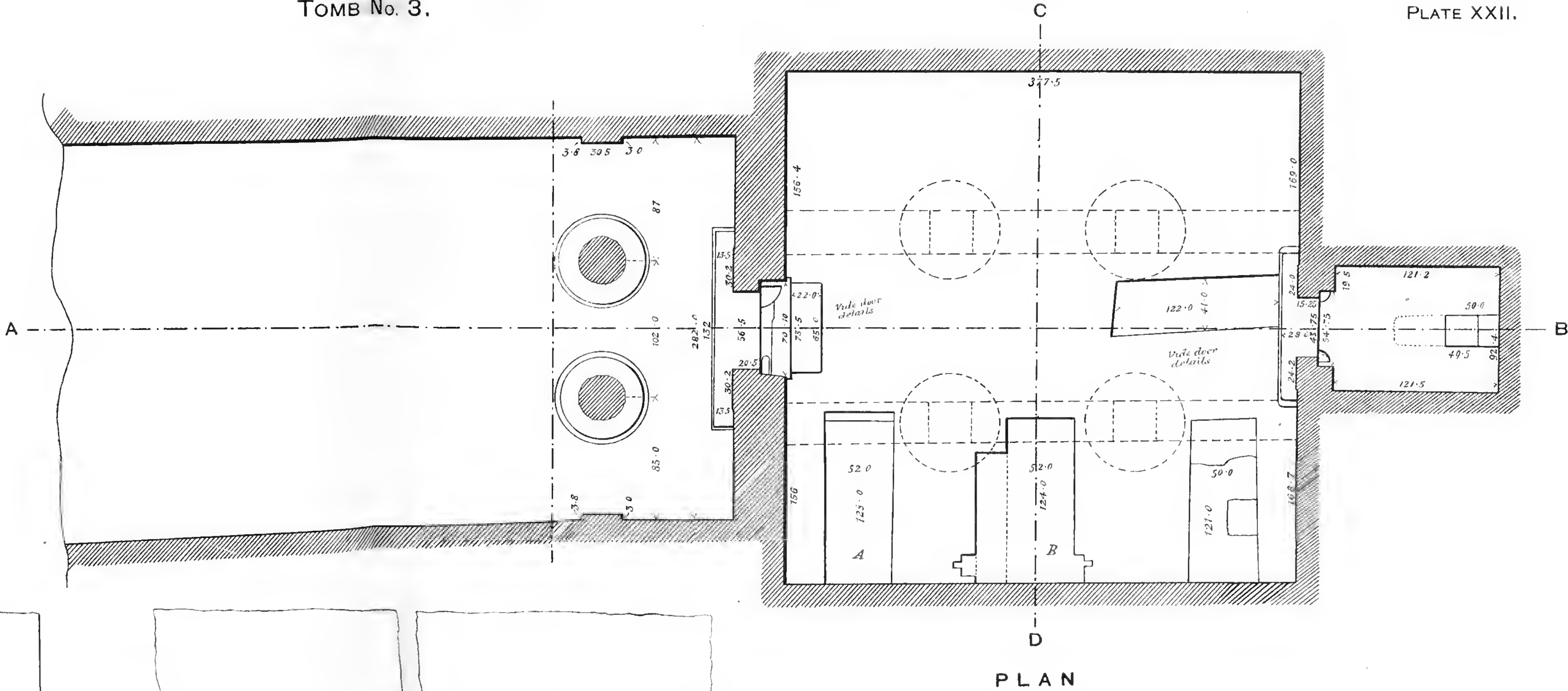
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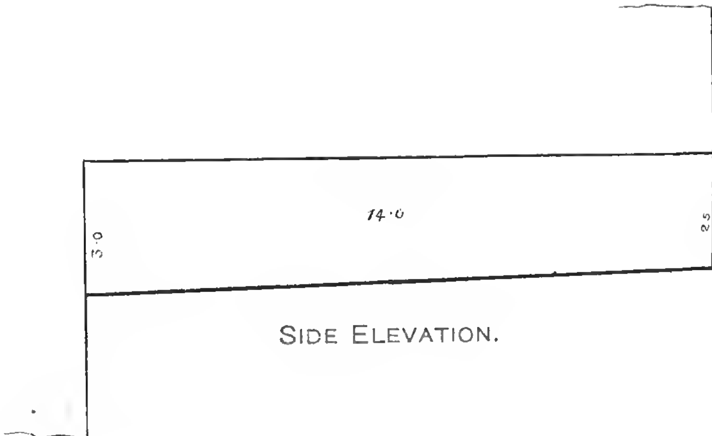
HIERATIC INSCRIPTIONS.



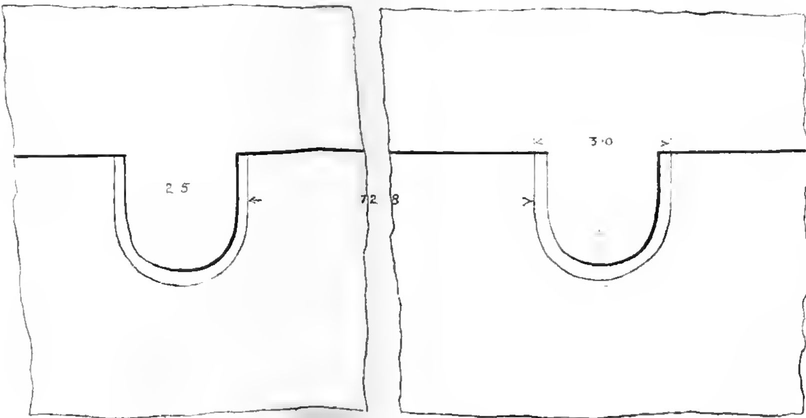
ELEVATION OF PORTICO.



PLAN

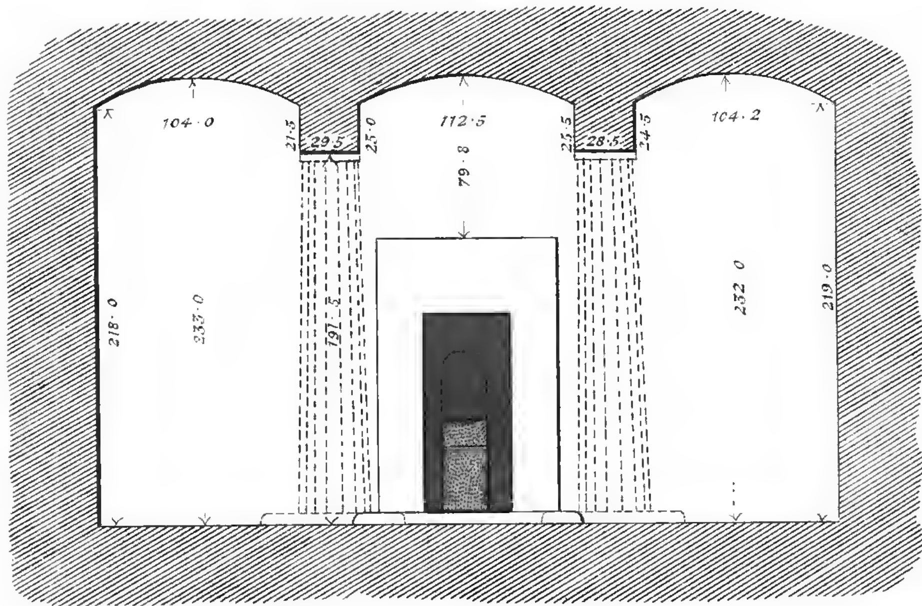


SIDE ELEVATION.

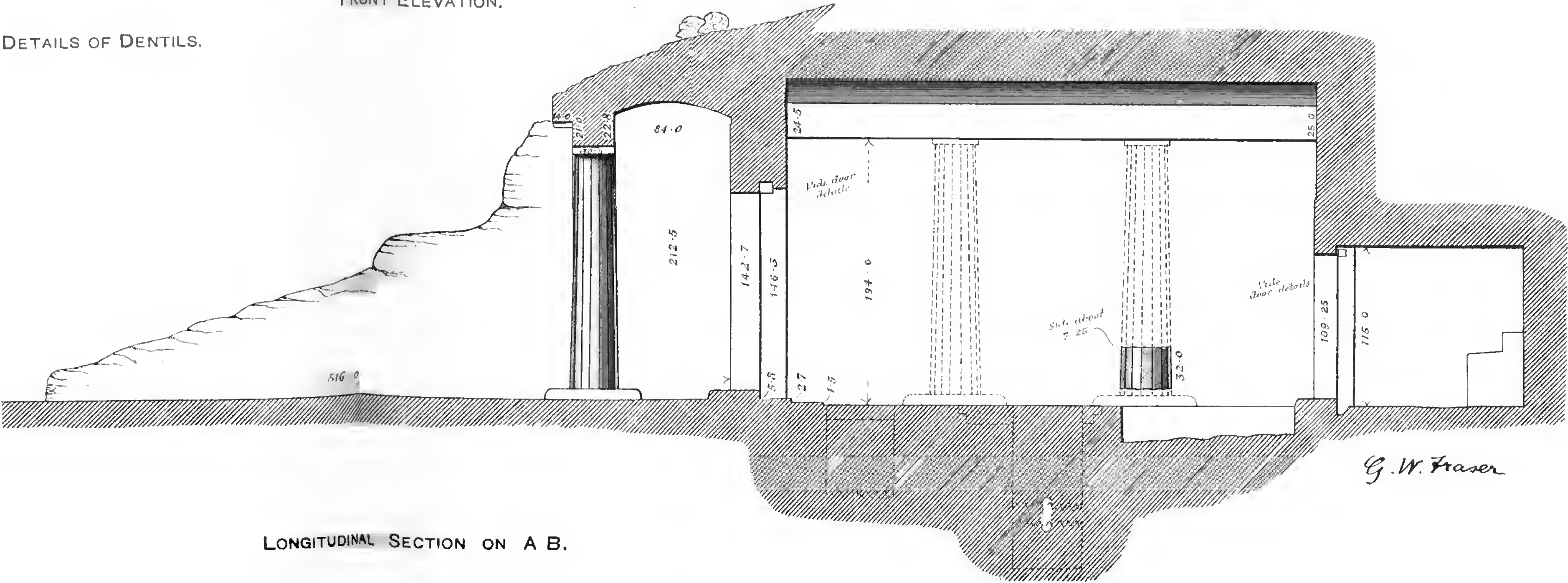


FRONT ELEVATION.

DETAILS OF DENTILS.



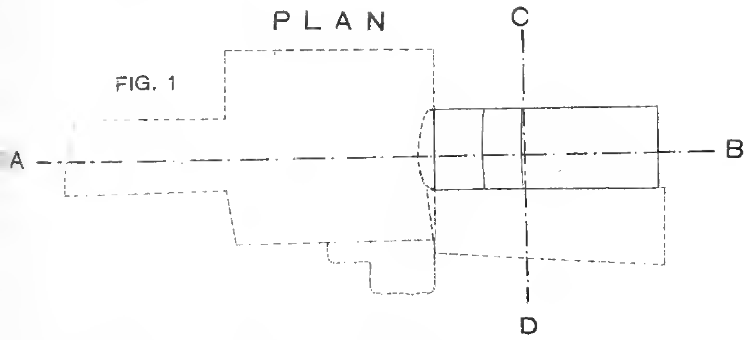
SECTIONAL ELEVATION ON C D.



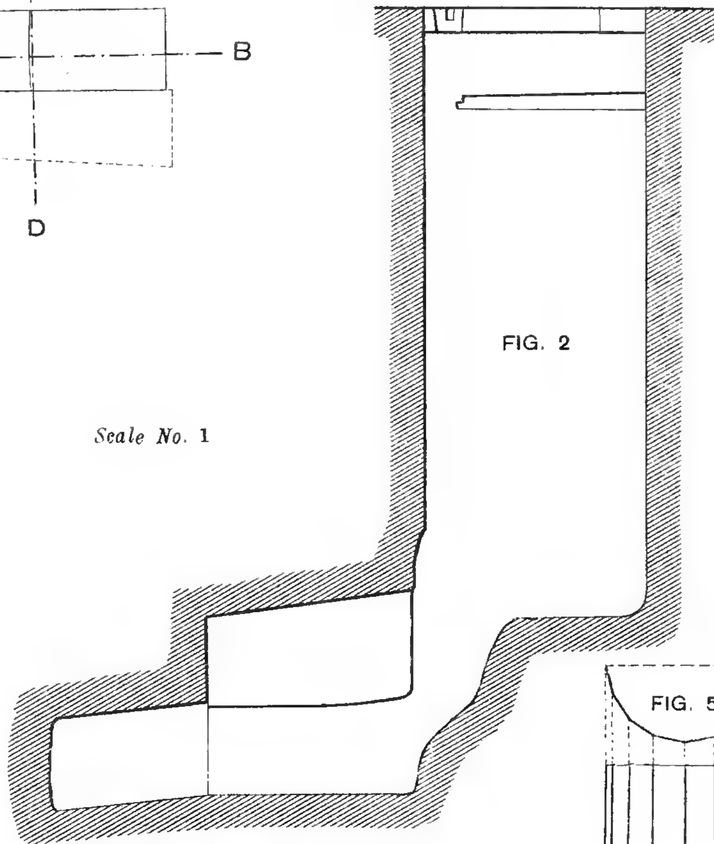
LONGITUDINAL SECTION ON A B.

G. W. Fraser

PLAN

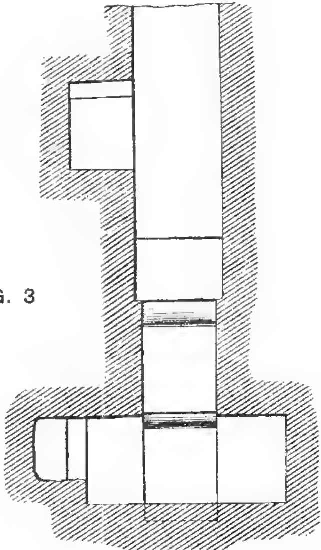


LONGITUDINAL SECTION ON A B.



Scale No. 1

SECTIONAL ELEVATION ON C D.





Scale No. 3

Scale No. 4

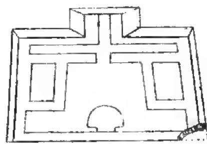
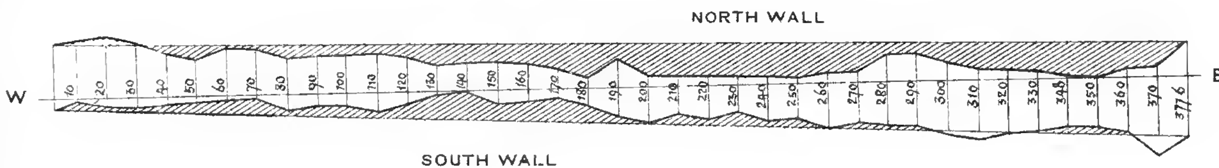


FIG. 4

TABLE OF OFFERINGS

FIG. 6



Scale No 1



Scale No. 2



Scale No. 3



Scale No. 4



Scale of inches

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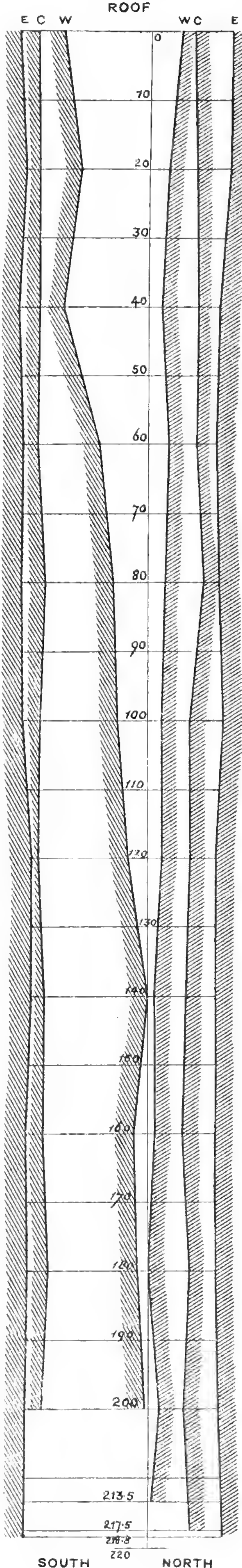
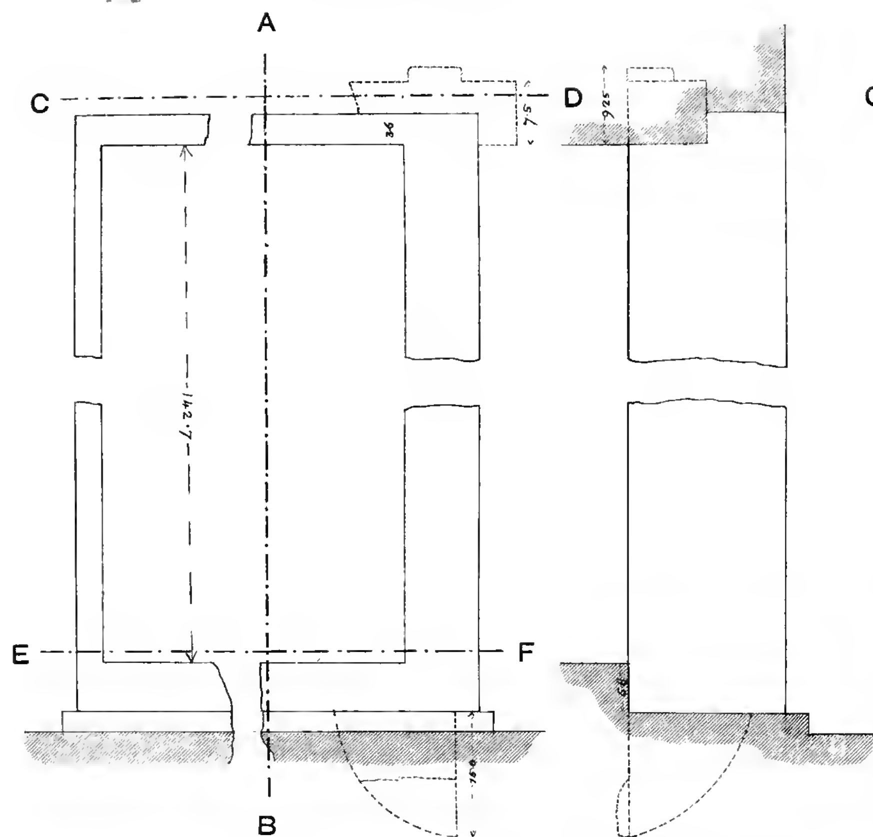


FIG. 7

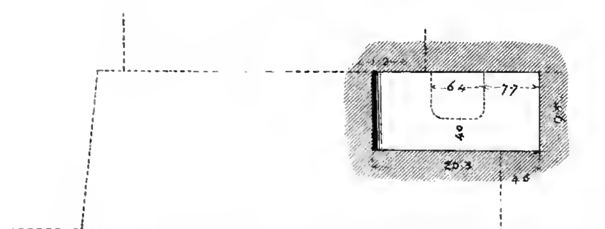
DETAILS.

Main Doorway



Elevation looking West

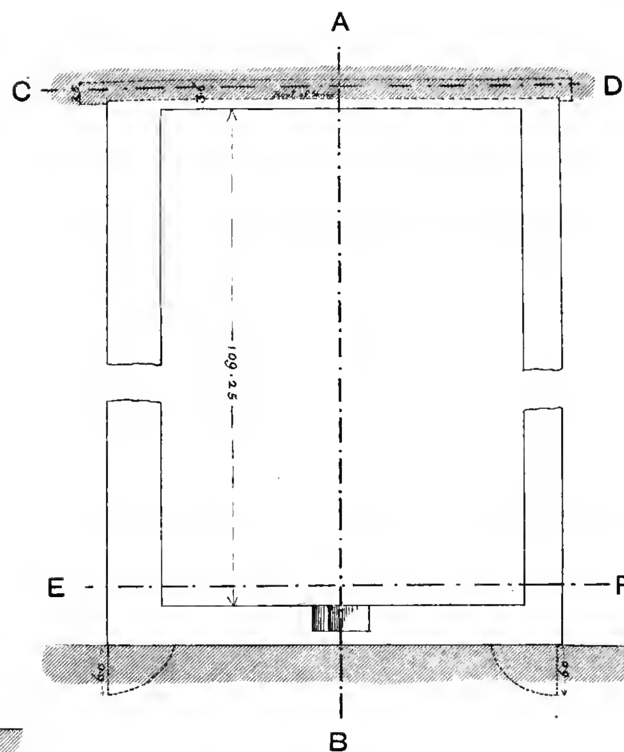
Section on Line A B



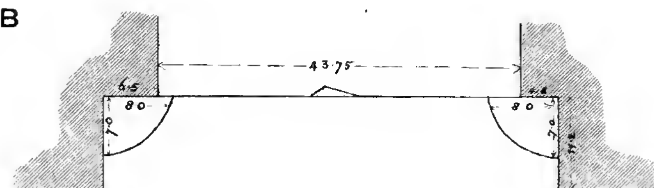
Plan on Line E F

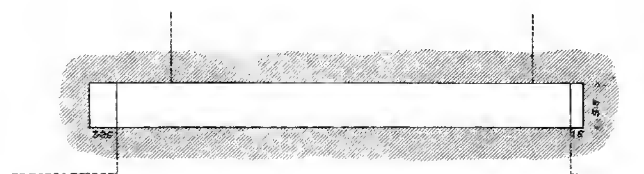
Plan on Line C D

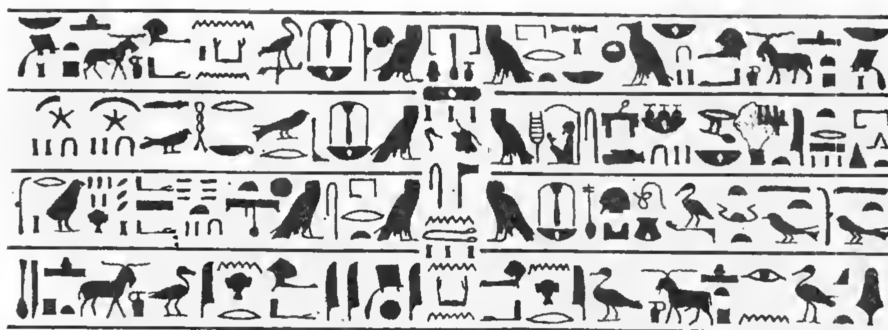
Doorway to Shrine

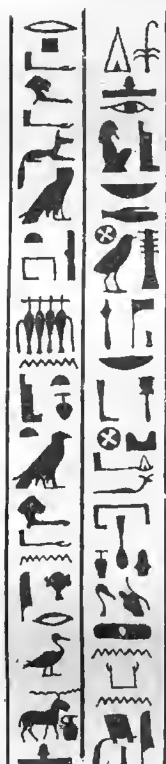


Elevation looking West



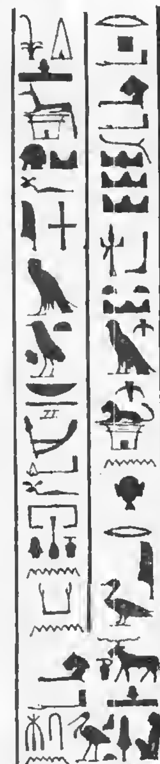












A B





EXTERIOR AND JAMB INSCRIPTIONS.

a





a

SOUTHERN ARCHITRAVE.

b

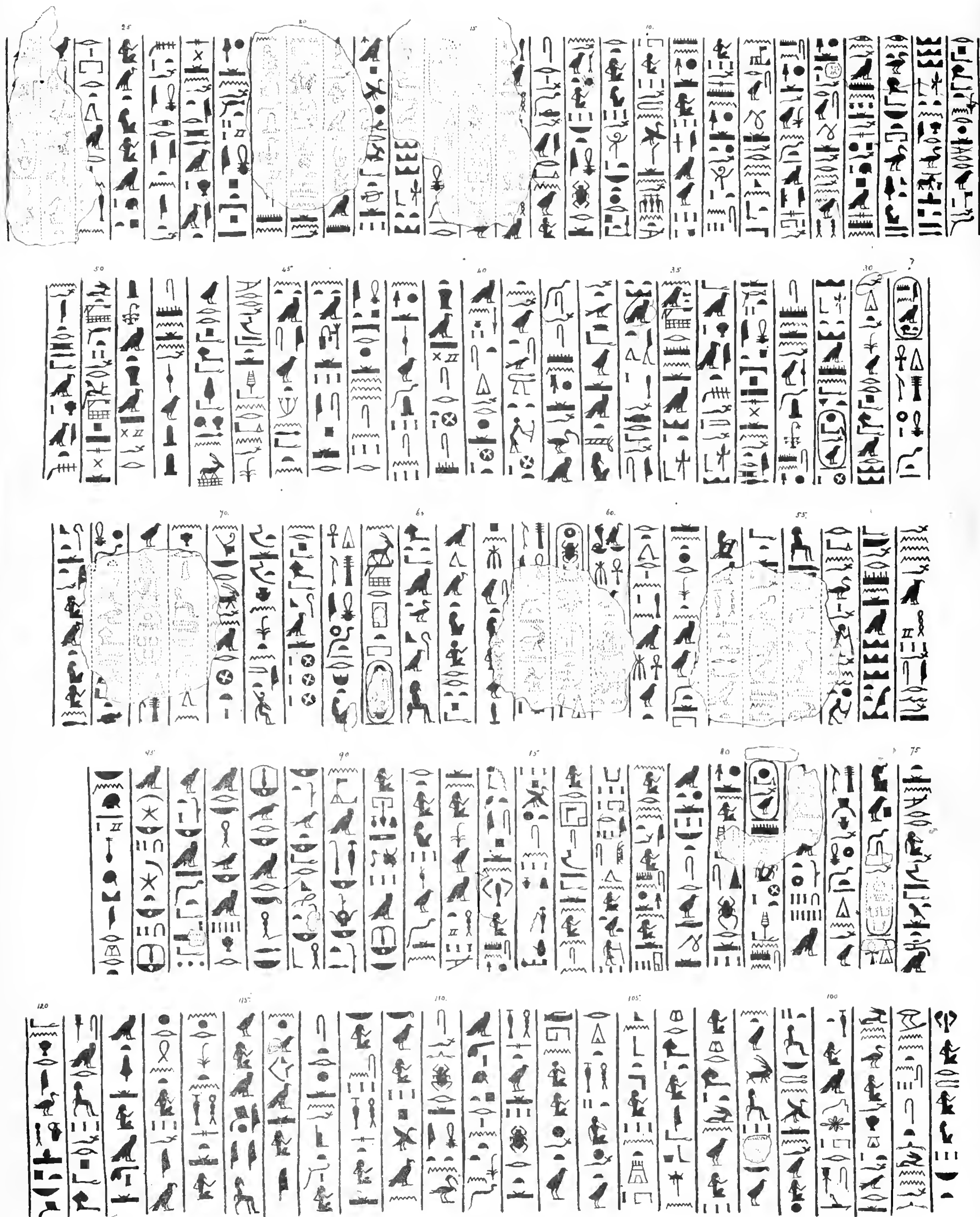




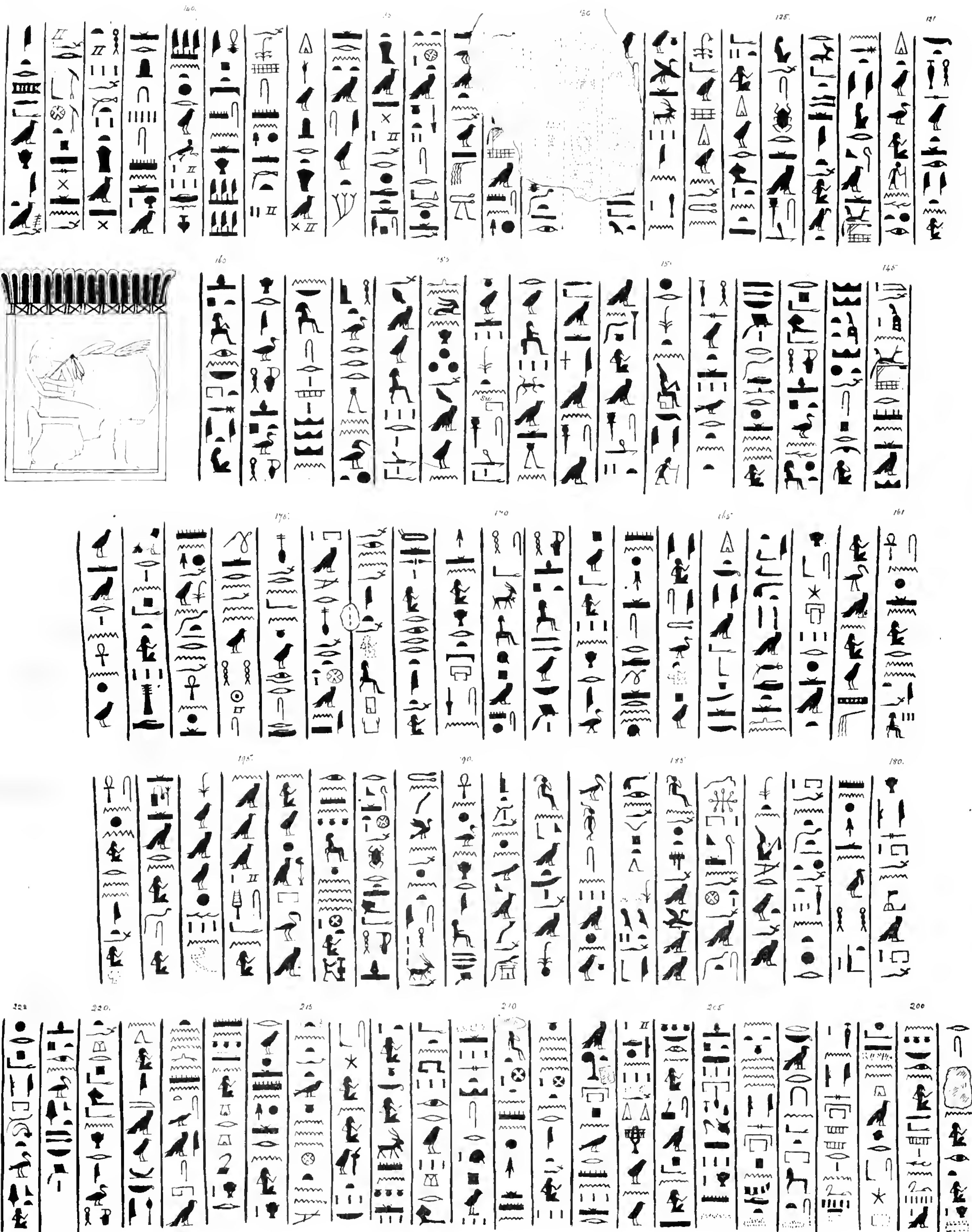
b

NORTHERN ARCHITRAVE.

ARCHITRAVE INSCRIPTIONS.



THE GREAT INSCRIPTION.
(lines 1-120).

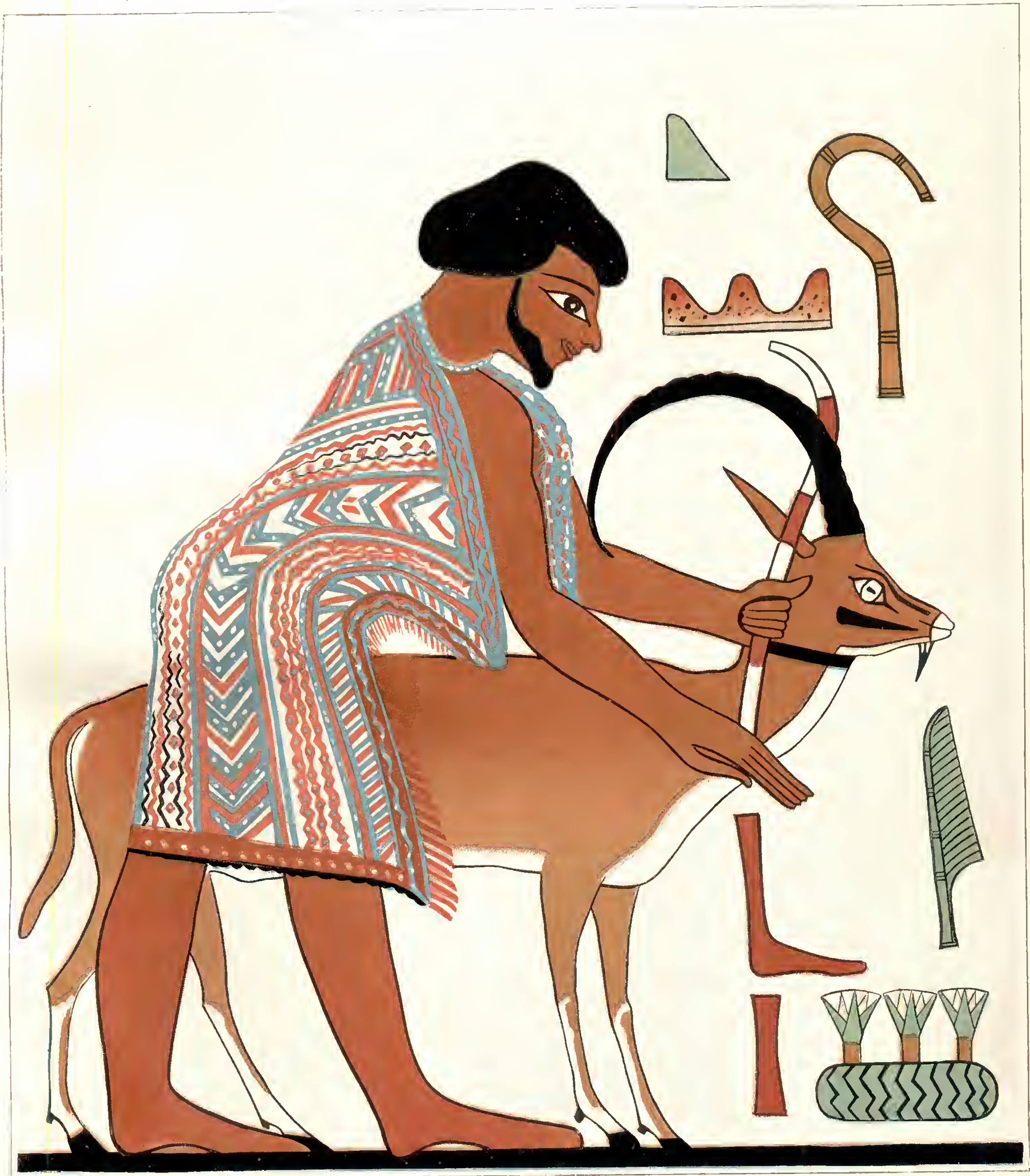


THE GREAT INSCRIPTION.

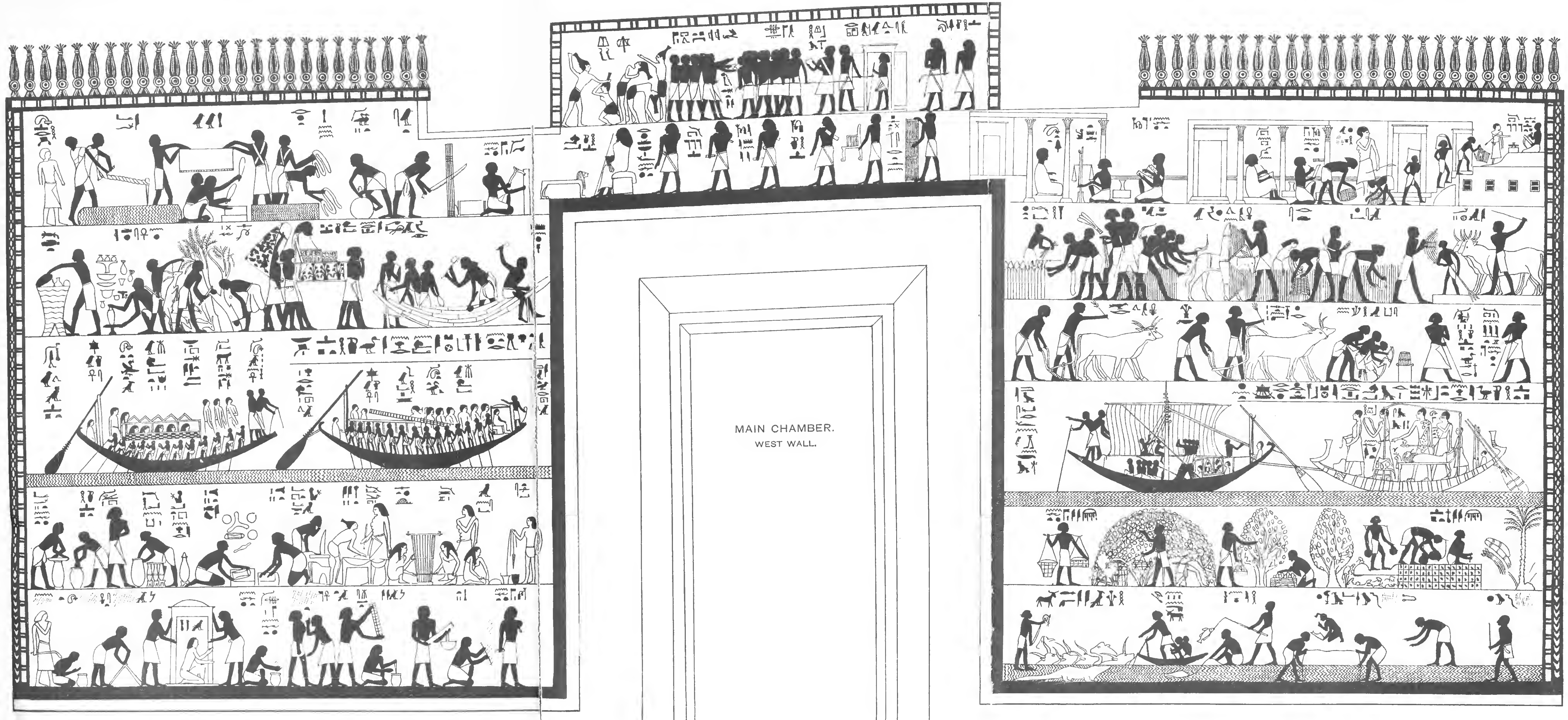
(lines 121–end).

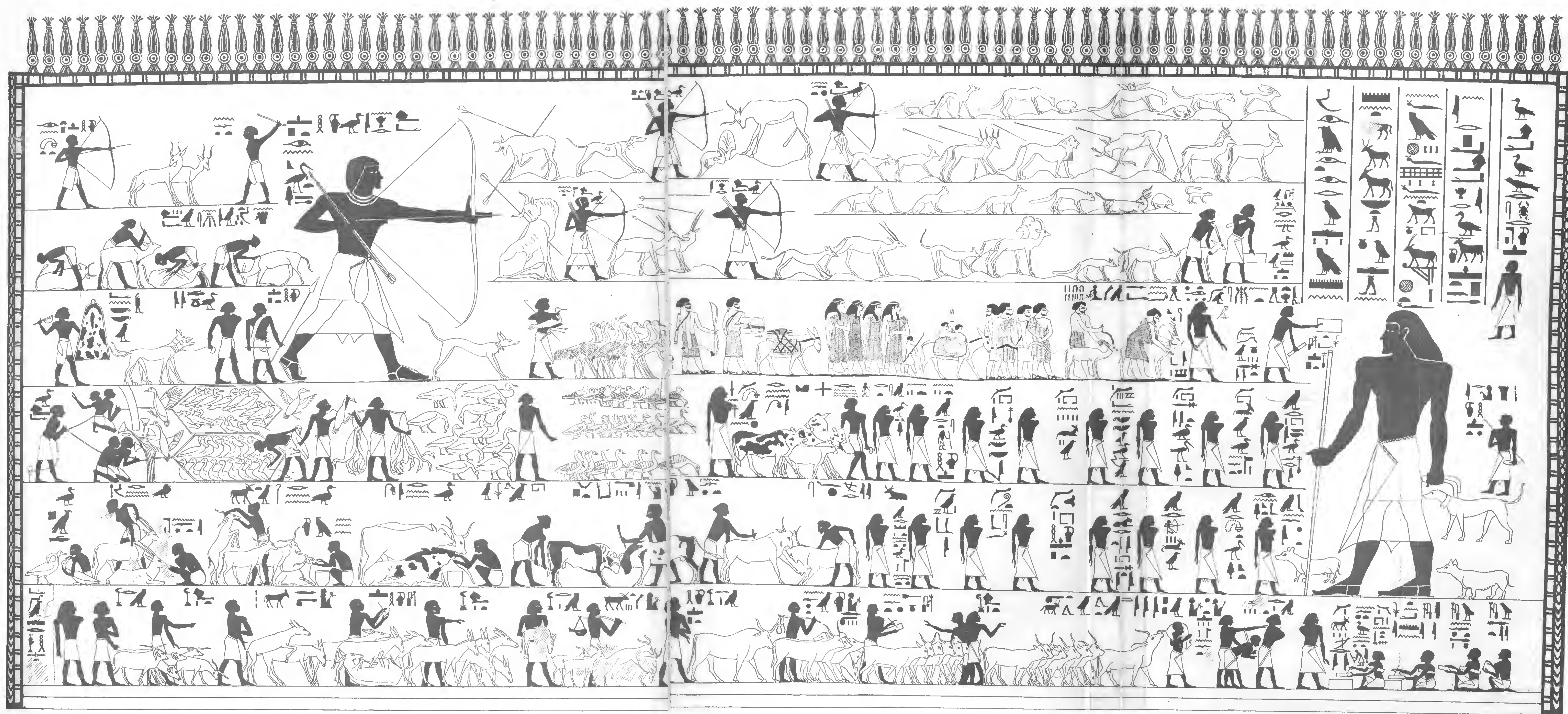


THE FARMYARD : FEEDING THE ORYXES



THE AAMU SHEYKH, ABSHA.


MAIN CHAMBER.
WEST WALL.



MAIN CHAMBER.
NORTH WALL.

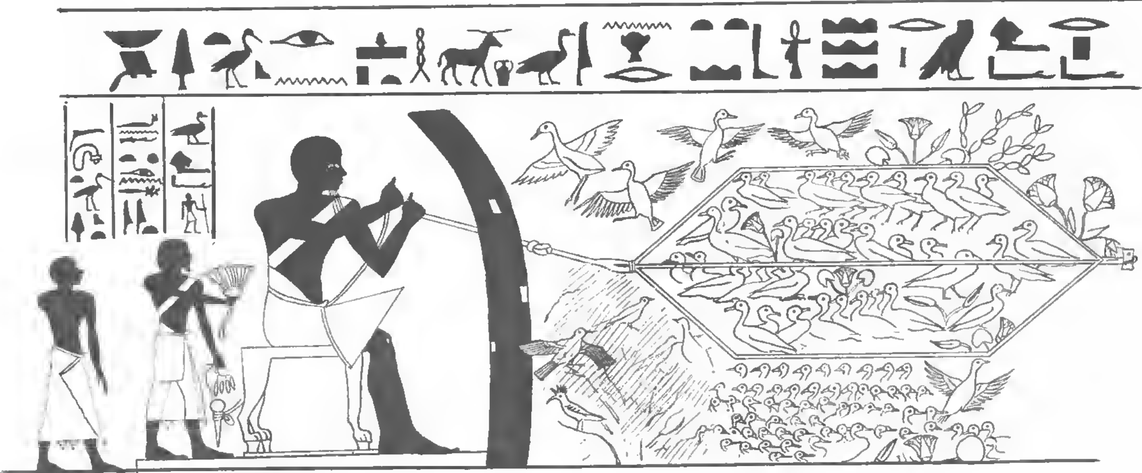


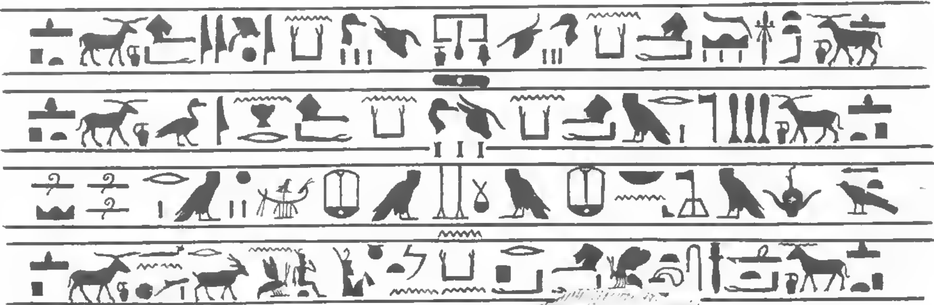
THE AAMU GROUP.

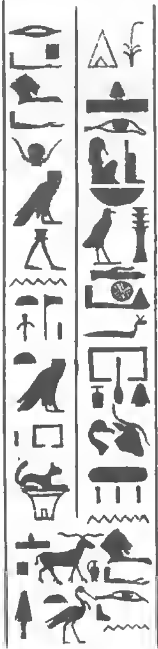


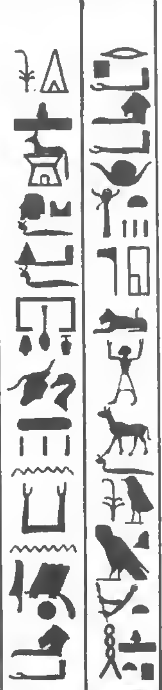
MAIN CHAMBER.

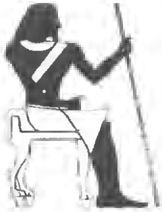
EAST WALL (NORTH SIDE).





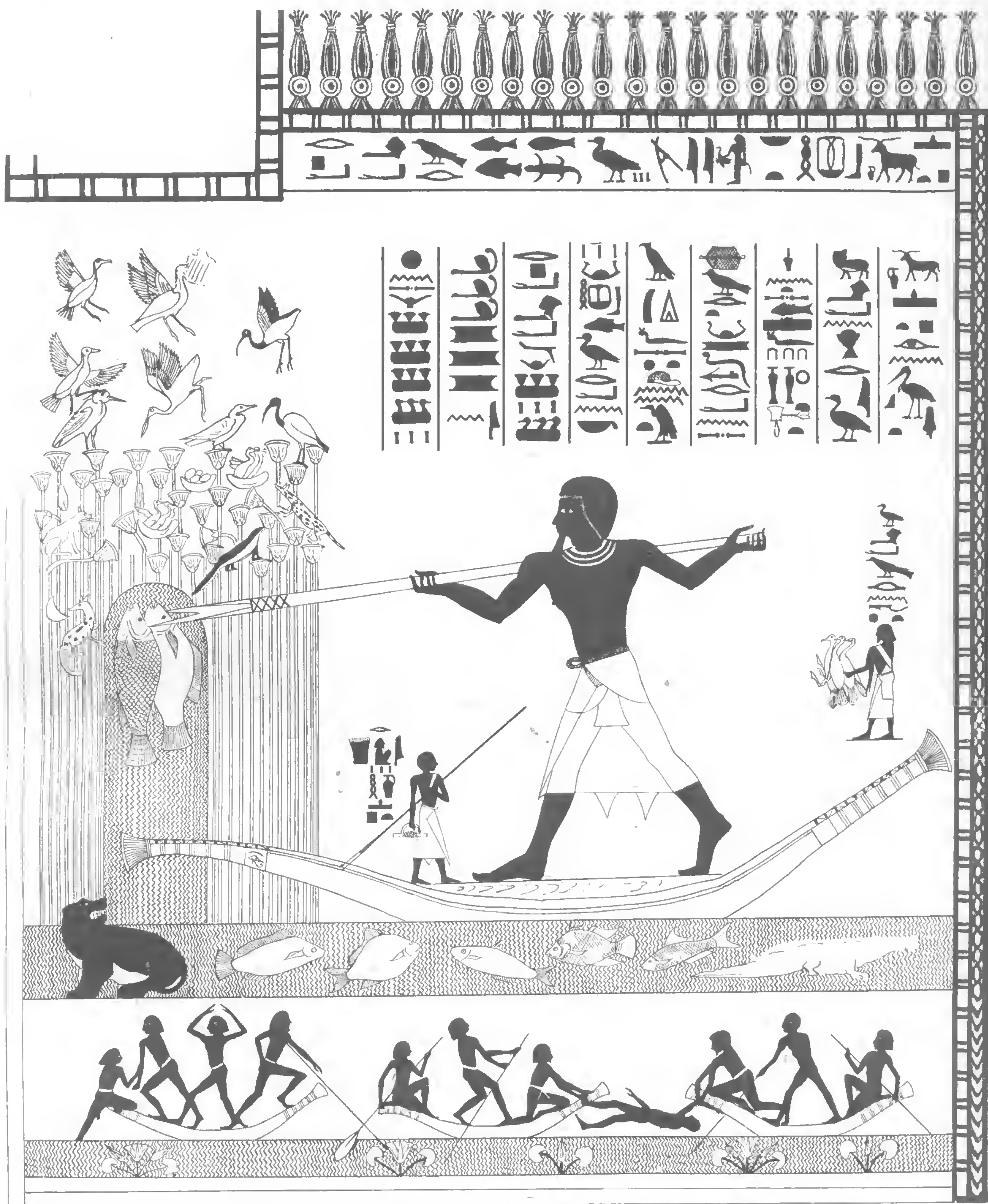




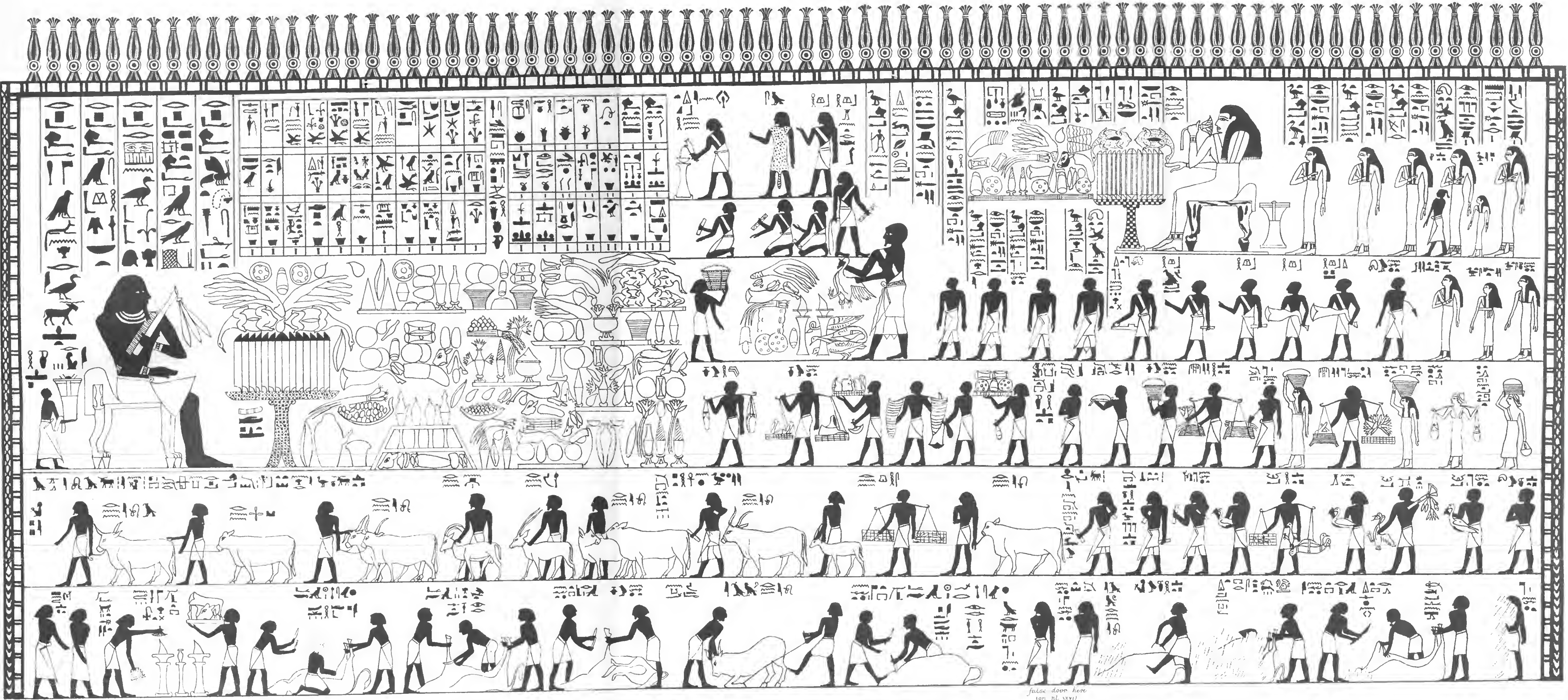




MAIN CHAMBER.
EAST WALL (CENTRE).

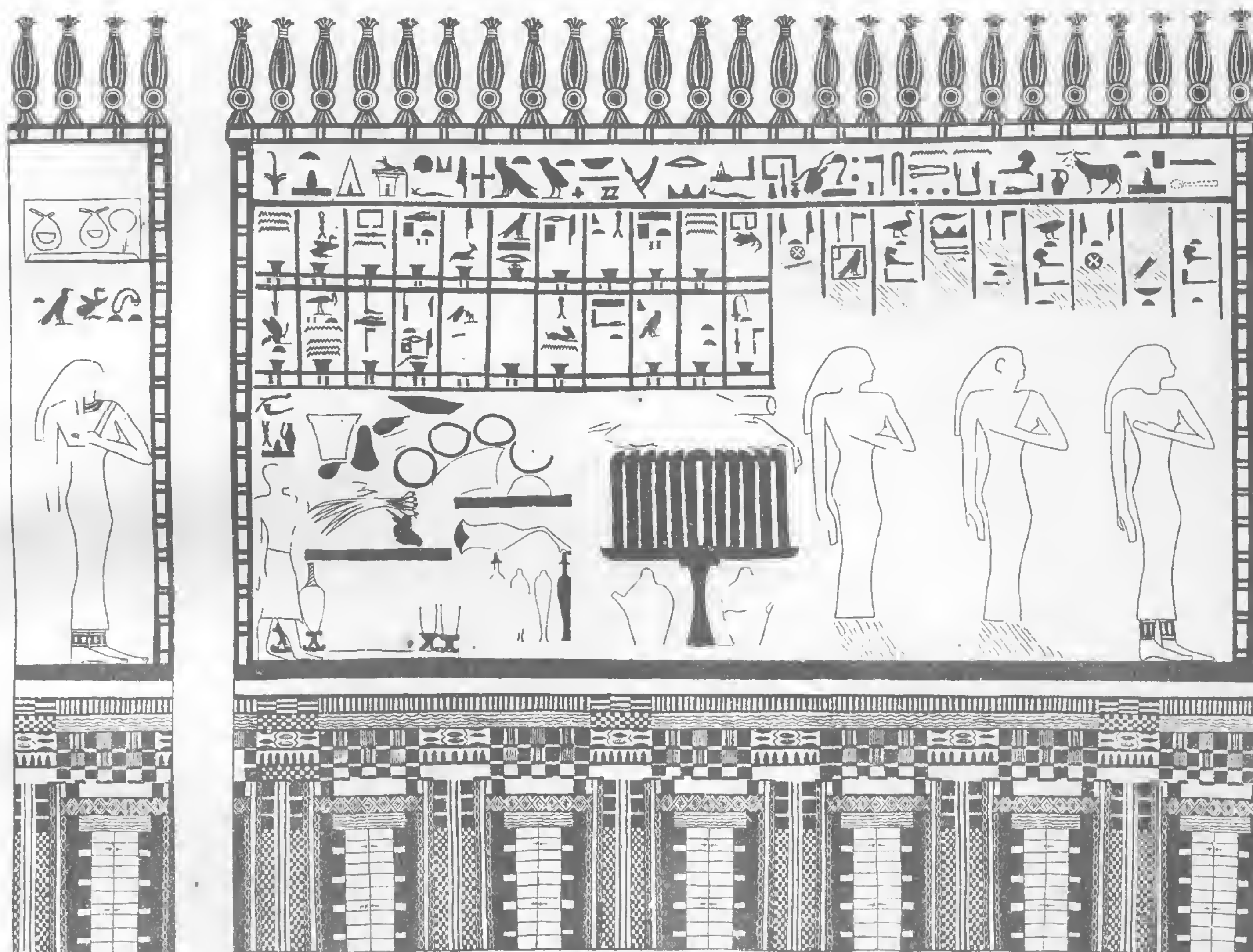


MAIN CHAMBER.
EAST WALL (SOUTH SIDE).



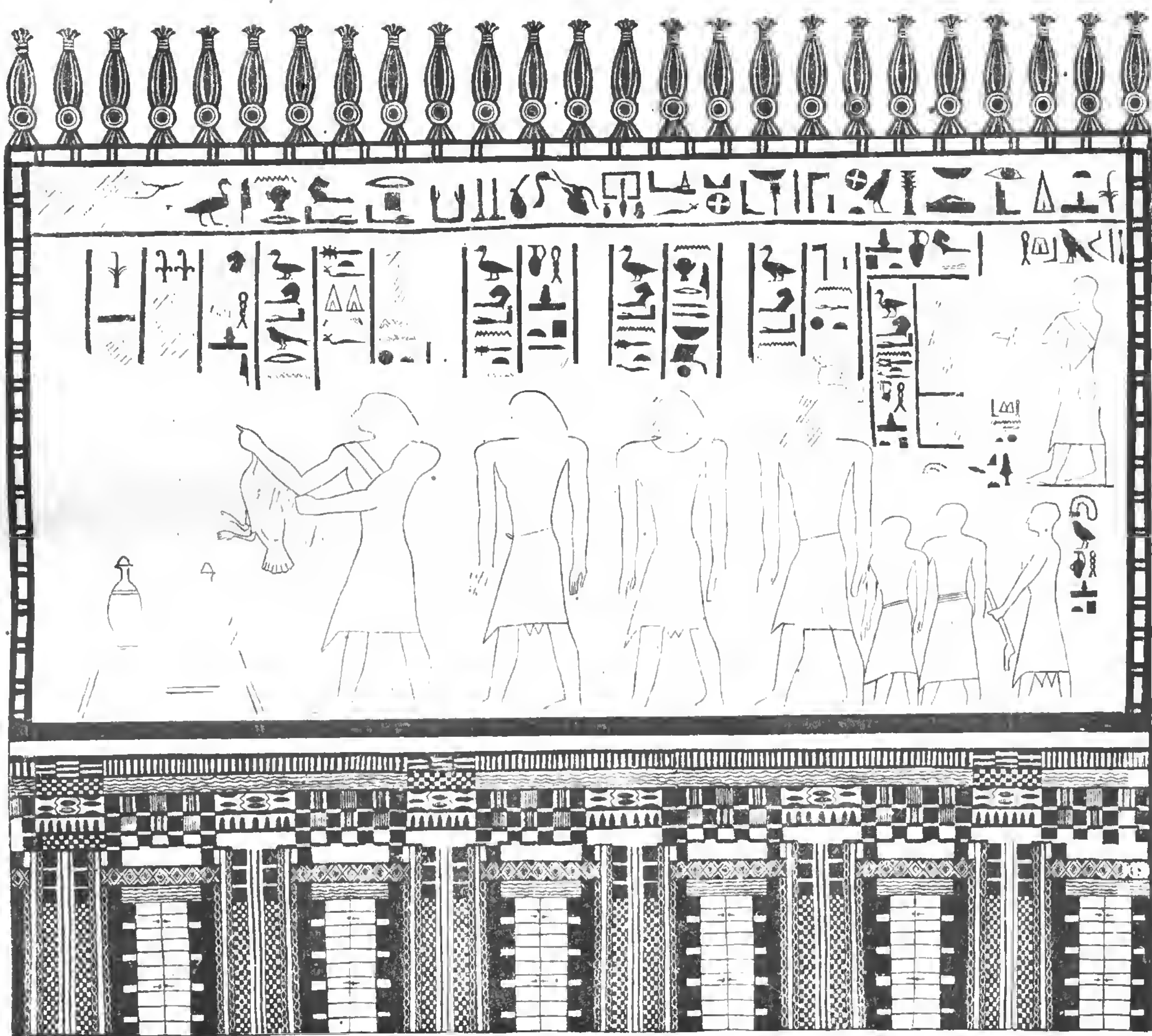
MAIN CHAMBER.

SOUTH WALL.



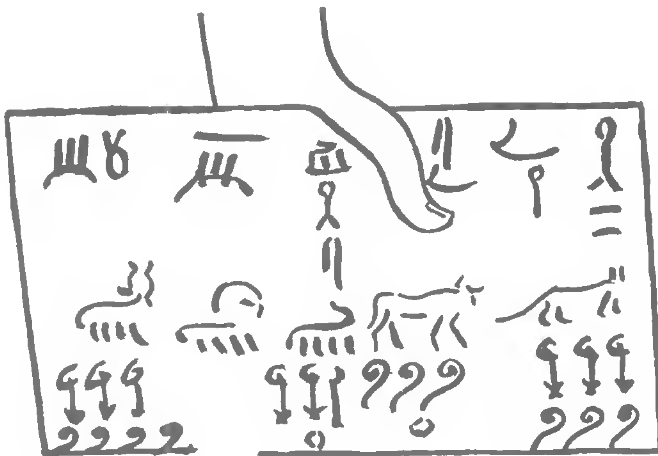
SHRINE.

NORTH-WEST AND NORTH WALLS.

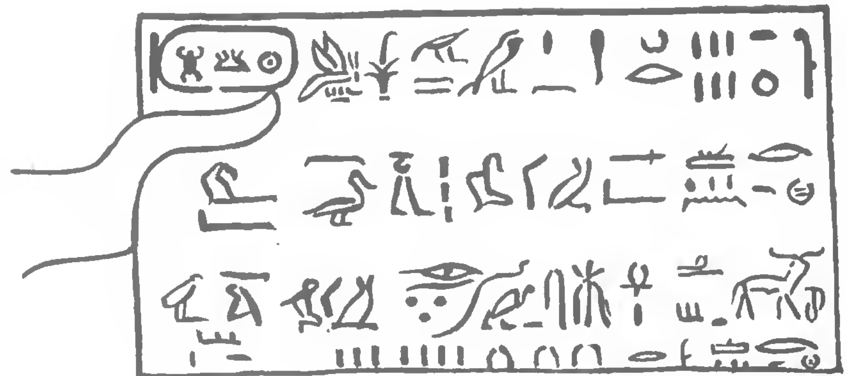


SHRINE.

NORTH WALL.



1



2

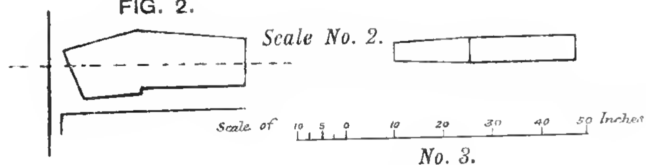
3

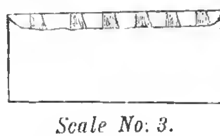
HIERATIC INSCRIPTIONS.

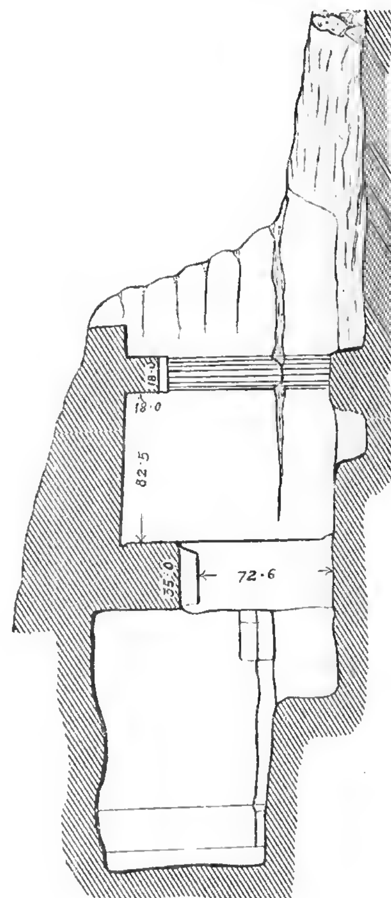


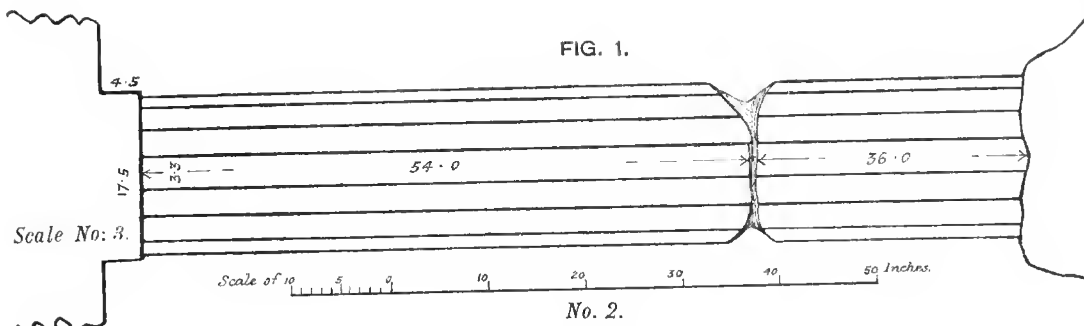
F. Thévoz & Co Geneva

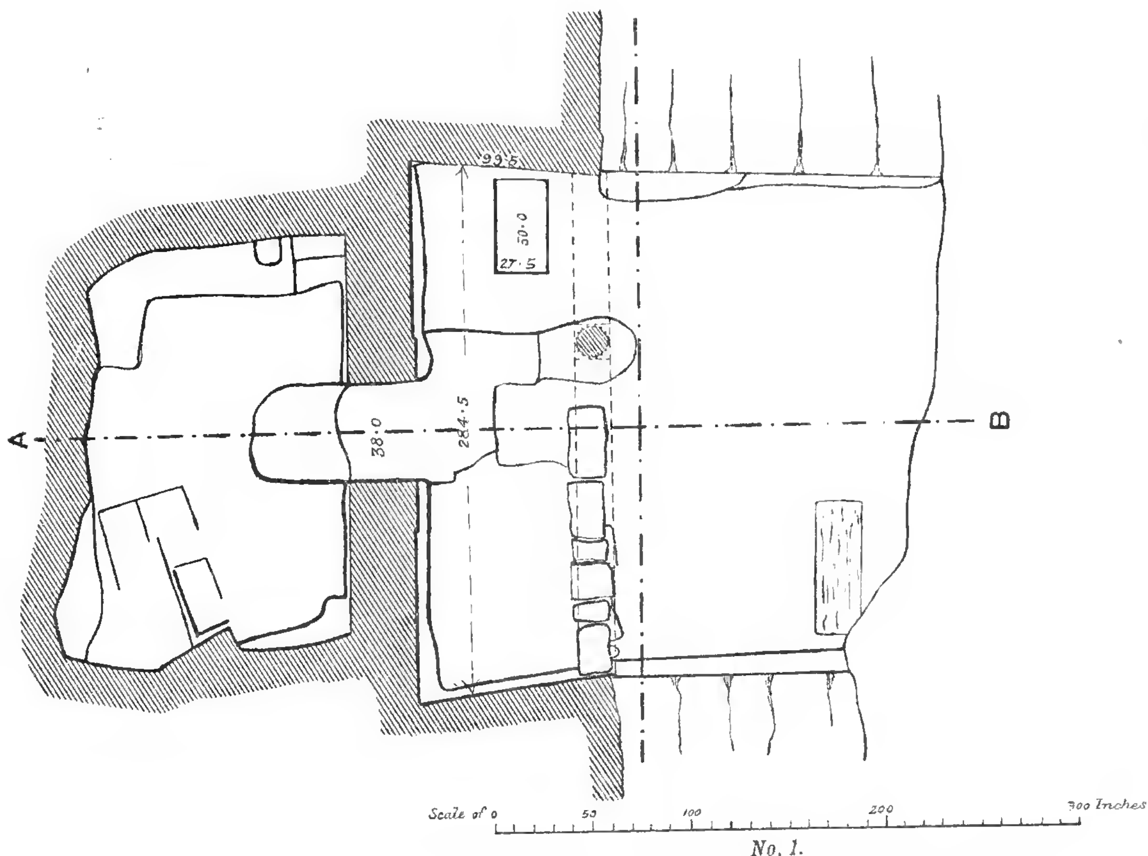
Column of Portico: Tomb of Chnemhotep IV.

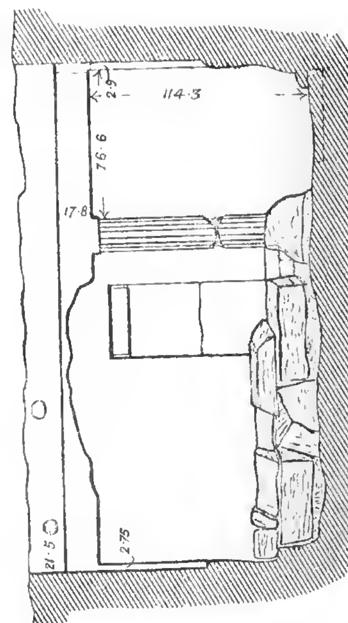












G. W. Fraser

PLAN, SECTIONS AND DETAILS.

PLAN, SECTIONS AND INSCRIPTIONS.

a

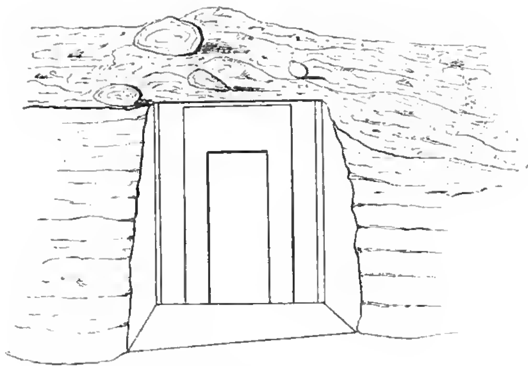
b

d

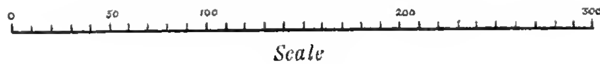
e

c

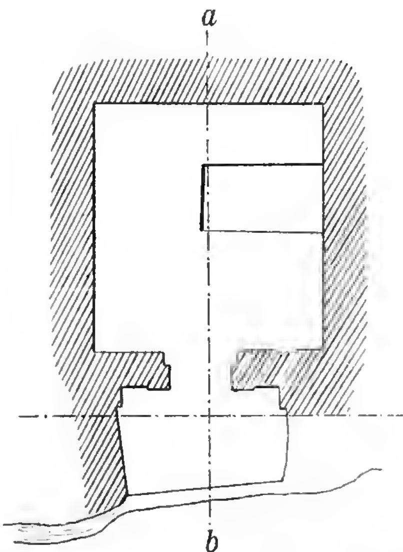
EXTERIOR AND JAMB INSCRIPTIONS.



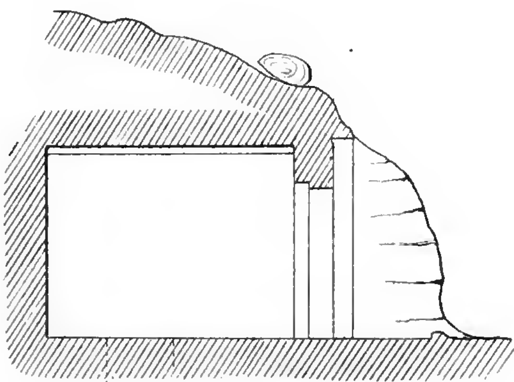
FRONT ELEVATION.



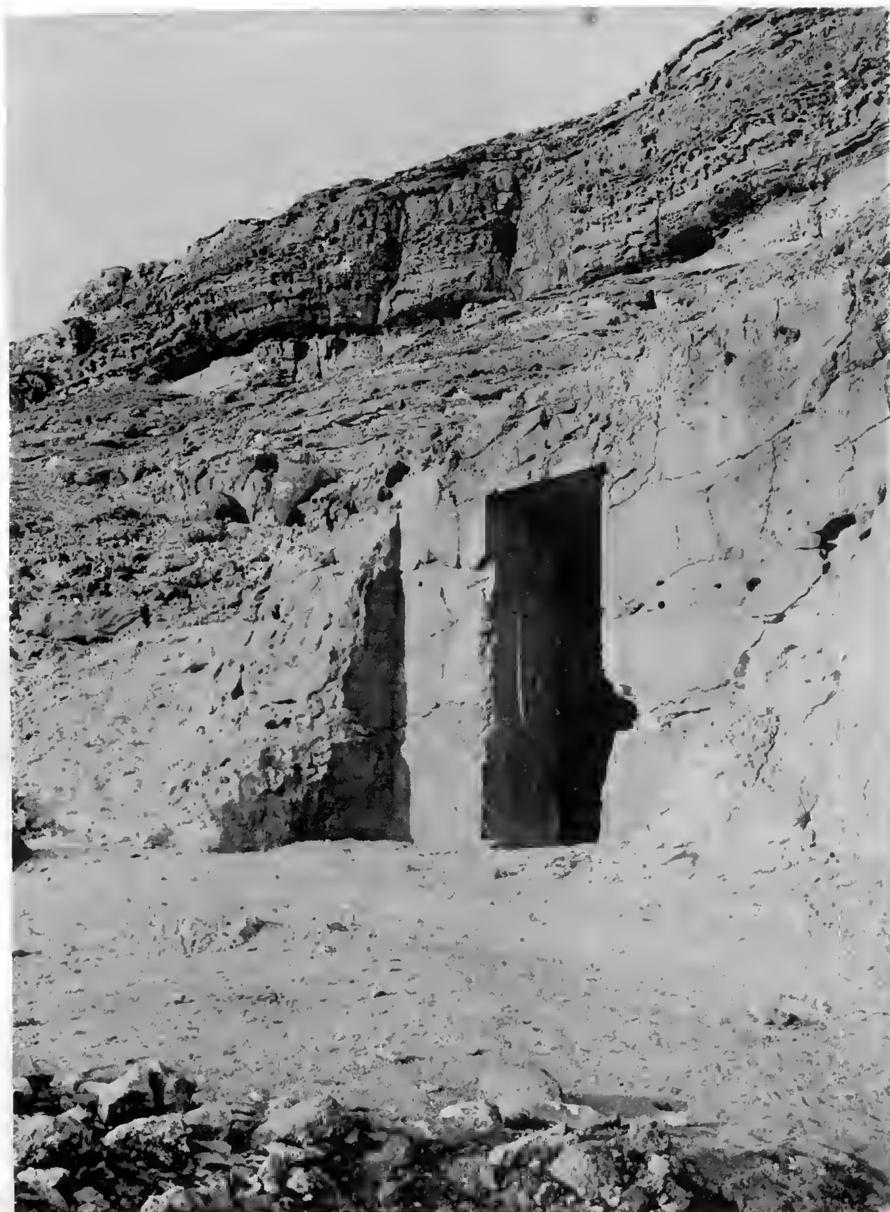
Scale



PLAN.

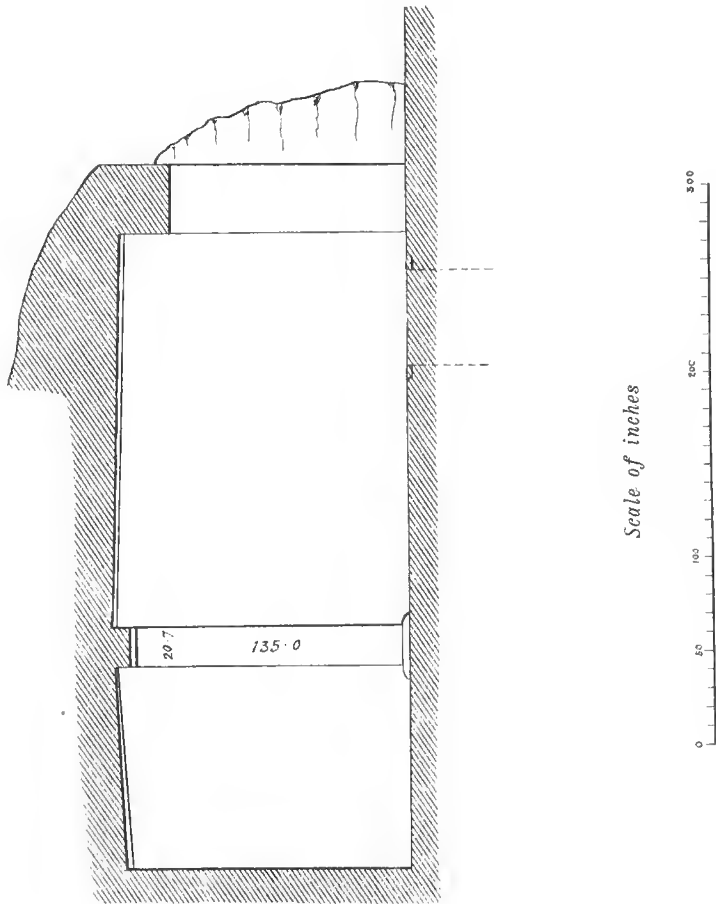


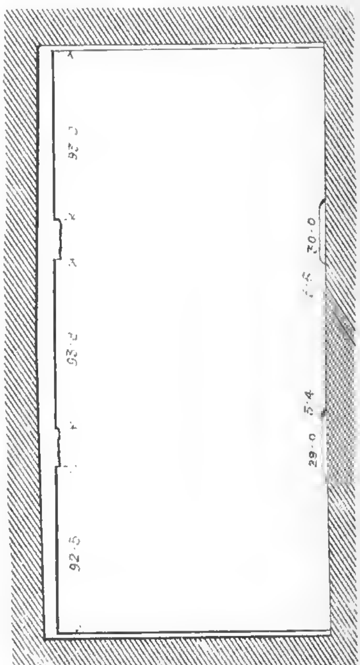
LONGITUDINAL SECTION ON A B.

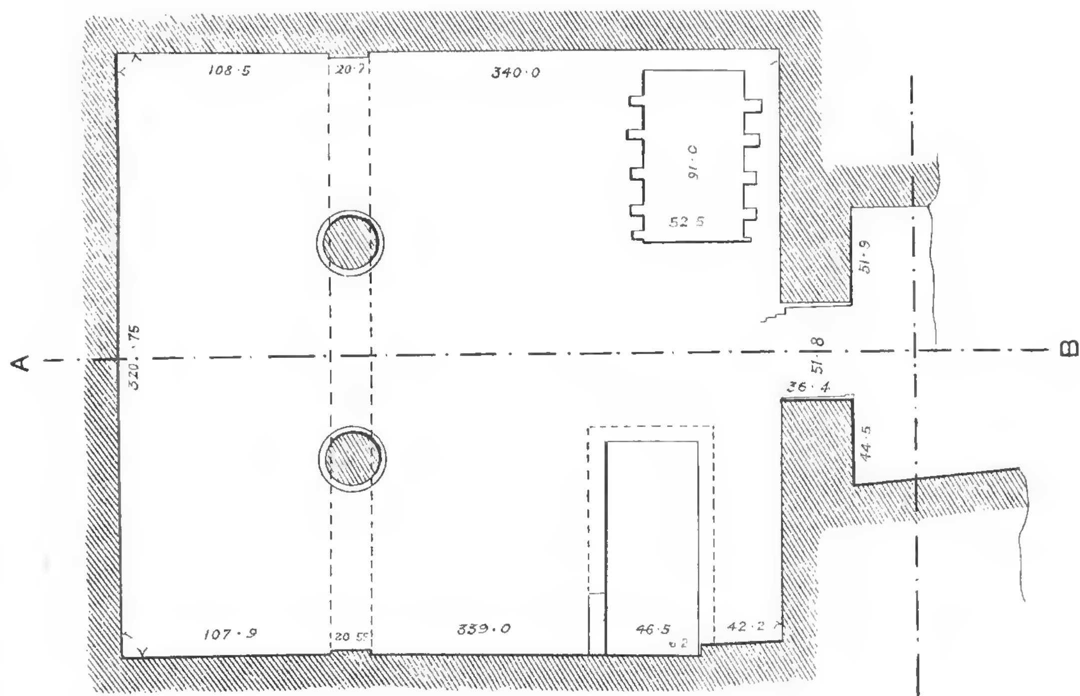


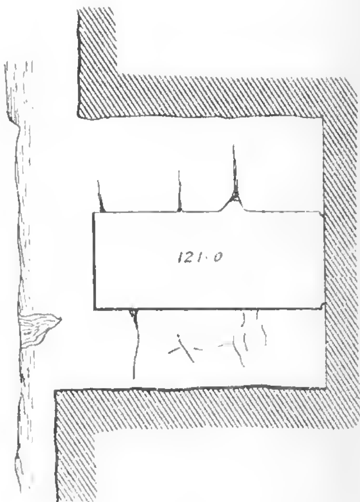
F. Thévoz & C°, Geneva

View of the Entrance to the tomb
of
Chnemhotep I.









PLAN AND SECTIONS.

1

2

3.

4

5

6

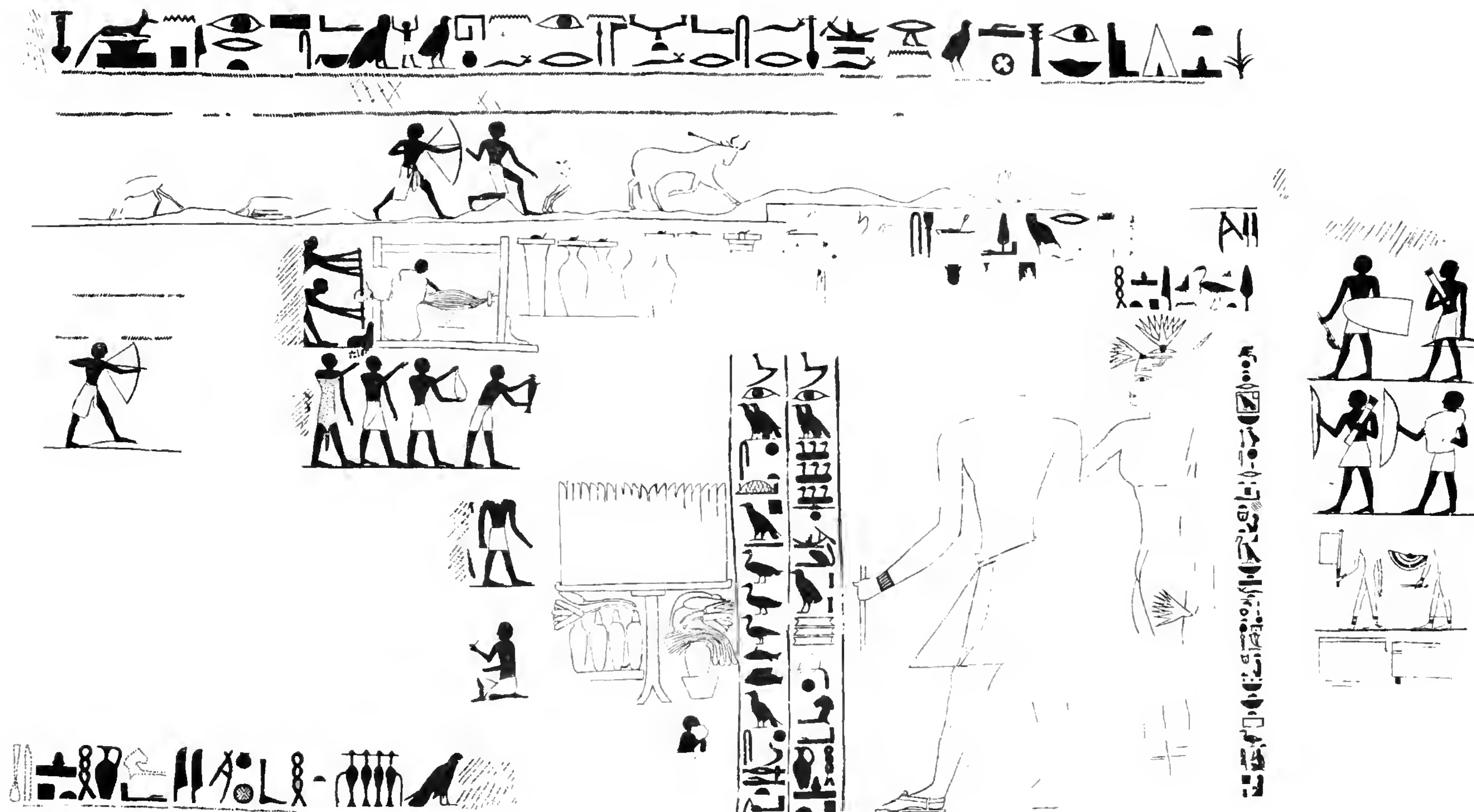
7.

8.

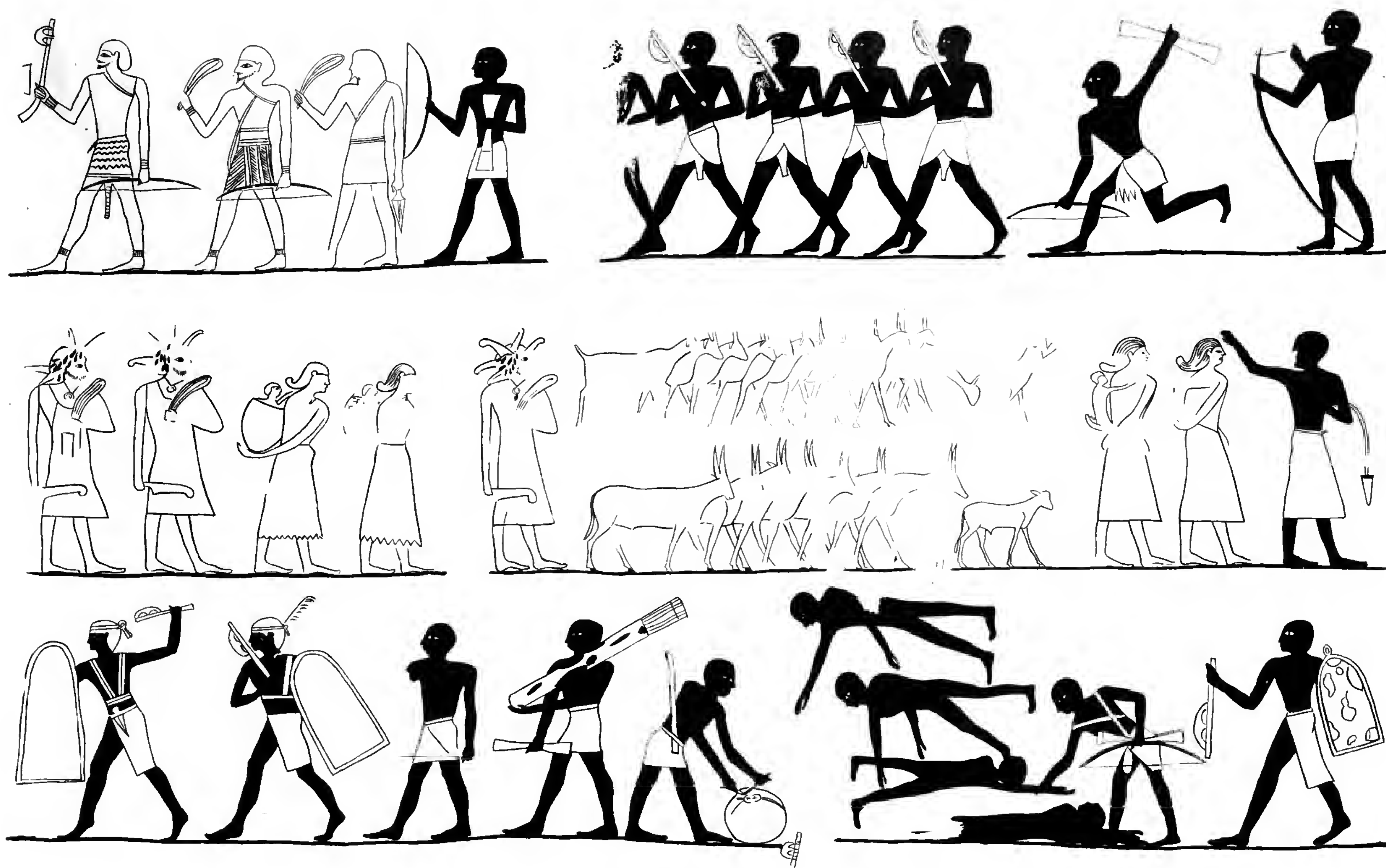
HISTORICAL INSCRIPTION.

Hand copy by P. E. N.

THE FOREIGNERS.



NORTH WALL.



SCENES FROM EAST WALL.